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ACTORS' BENEVOLENT FUND FESTIVAL.

A £3,000 Night.

Upwards of 200 guests attended the 29th annual dinner given by the Actors' Benevolent Fund at the Savoy Hotel on Sunday. Mr. Frank Curzon presided, and among those present were:—

Earl Cowley, Viscountess Castlerosse, Lady Diana Cooper, Lady Wyndham, Lady Alexander, Lady Dorothy D'Oyly Carte, Sir Gerald and Lady du Maurier, Sir John Ferguson, Sir Walter Gilbey, Sir Archibald and Lady Gold, Lady Hastings, Sir James Kemnal, Sir Albert Seymour, Sir St. Clair Thomson, Lt.-Commander P. G. Singer, Mr. Henry Arthur Jones, Mr. Howard Wyndham, Mr. Frederick Lonsdale, Mr. Dion Titheradge, Mrs. Frank Curzon, Mrs. John Barrymore, Miss Lena Ashwell, Miss Cicely Debenham, Miss Marie Lohr, Miss Eva Moore, Miss Madge Titheradge, Miss Viola Tree, Mr. Alan Parsons, Miss Vane Featherston, Miss Ida Molesworth, Mr. Bannister Howard, Mr. Gerald Ames, Mr. F. Kinsey Peile, Miss Kate Phillips, Mr. Charles Cruikshank, Mr. Jack Harrison, Mr. Tom Honey, Mr. S. Major Jones, Mr. Chas. Steuart, and Mr. C. I. Coltson (sec.).

Chairman's Varied Duties.

The toast of "The Actors' Benevolent Fund" was proposed by the Chairman, who said before he apologised for being in that position he had one question to ask: "Have you enjoyed your dinner?" (Cries of "Yes!") He claimed that he had done his job. Taking the chair at that dinner did not mean getting up and saying a few words; it meant hard work. He had been with the chef for the past month, tasting dishes over and over again. (Laughter.) The chef was a Scotsman and suggested haggis. (Laughter.) After a strenuous month working night and day he got through the menu. Then came the wine. They were there that night to get the money, and if there was not plenty of wine they would not get the "dough." He was up against a most difficult proposition. He could not risk his reputation in that respect so he went through many bottles before he got the suitable beverages for them to drink that night. (Laughter.)

Heartbreaking Distress.

Mr. Curzon said he was not going to make a speech, but was going to talk about himself. He wondered why he was forced into taking that position, because he was not the right man in the right place. ("No, no.") Perhaps, after all, added Mr. Curzon, he was. When he came into the business 25 years ago he knew nothing at all about it. Things were not quite so smooth for the actor in those days as to-day. He had been through it. He played leading parts for 30s. a week. ("Shame.") No, said the speaker, he did not think he was worth more. (Laughter.) When he got £5 a week for playing the "Silver King," he thought he was a millionaire. He wanted to ask them to-night to give him all the money they could afford. The distress in the profession was heartbreaking. For his own part he had tried to get away from the gipsy life, but the attraction of the camp fires and the smell of the greasepaint had been too strong for him, and he had come back to it. (Hear, hear.) He was more concerned than ever in his life with the welfare of his profession. He wanted them to remember the poor gipsies walking about the streets hungry that night, and to give what they could. There was no charity in the world like this charity, so well conducted, so well dispensed by people like Gerald du Maurier, Lady Wyndham, and others, who administered the charity with justice and foresight. (Applause.)

K.C.'s Theatrical Aspirations.

Sir Patrick Hastings, who was called upon to speak, said that he was told that actors were a charming lot of people, like one big family. (Hear, hear.) The family, he took it, consisted of actors, authors, and managers—the actors did the work, the authors had the fun, and the managers took the money. (Laughter.) He had come to the conclusion that there were only two classes of people in the world—those who had written plays and those who were going to write them. (Laughter.) He believed that there was a third class, composed of those who had had plays produced, but that class was practically extinct. (Laughter.) Sir Patrick stated that he was once "very nearly an actor." The late Sir Herbert Tree once offered him a part at His Majesty's Theatre. It was what was technically known as that of a "walking gentleman." However, as he walked home to Putney, he gave, to himself, a performance of "Hamlet" which would make Mr. Barrymore, if he only knew it, extremely envious. (Laughter.) When he reached

(*Continued in column 5.*)

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(*Continued from column 2.*)

home, he examined himself, as all actors did, in the looking-glass, and he did not mind making the confession that, so far as the costume was concerned, he felt himself absolutely fitted for the part. (Laughter.) When, however, he looked a little lower down, he felt that his legs would not stand it, and he gave up the idea of the theatrical profession. (Laughter.) He would say one word in serious vein. He had been at a charity matinée at the Palladium that afternoon, and there were about 20 ladies and gentlemen who gave up their Sunday to help a charity for nothing. If all the charities in England were to recognise how much they owed to the profession—not excluding the managers, for they lent the theatre—all doing their best for those who were not members of the theatrical profession, he could not help thinking that the donations which Mr. Curzon wanted really would come, first of all, from the people outside the theatre, who had enjoyed it, and had done nothing to make it what it was. (Hear, hear.)

Lady Wyndham announced, amid applause, that the result of the dinner was close upon £3,000.

The room was then cleared for dancing, which was carried on gaily to the strains of Jack Hylton's band.

"L. S. D."

At the Fortune.

A new revue, with book and lyrics by Eve Kelland. Presented by Ida Molesworth and Templer Powell at the Fortune Theatre on Thursday, March 5.

There are occasionally touches of silver and, in rarer spots, of gold, in Espinosa's "All-British" revue presented at the Fortune Theatre on Thursday of last week, but a good deal of well-worn, heavy copper will have to be taken out of the currency before "L. S. D." will bring fortune to the theatre.

There are some clever artists in the show, but they do not seem to be provided with suitable material. More care, for instance, should have been taken to give Mr. George Mozart an opportunity to exploit the particular brand of humour that he has made his own. Those short, sharp impressions of character that have brightened the music halls for years stamp him as a comedian with a very keen sense of observation. Yet his "thumb-nail" work is scarcely used in this revue. The best thing he appears in is a clever spoof grand guignol sketch called "And It Wasn't," when he neatly fills in the part of a pathetic deaf-and-dumb creature. He was as amusing as the book permitted as a faded spinster lady in a deck-chair, and there were funny moments in the "Buskers" scene with his old assistant at the portable harmonium.

Miss Eve Kelland has vivacity and wit; a delightful air of assurance on the stage, and she can put a good deal more into a song than she finds there. As the American lady in the scene "On the Front," Miss Kelland was seen at her best, for she hit off the accent and the mannerisms of a well-known type of trans-Atlantic visitor to a nicety. There was vigour and primness, too, in her "Liza" in the grand guignol sketch.

As good as anything in the revue was Mr. Harry Helmsley's familiar conversation with his two children, which was deservedly well applauded. As a child imitator Mr. Helmsley has surely no equal. Mr. Junior Espinosa's slick dancing also calls for a special word of praise. Mr. Bernard Wells' fine baritone voice was heard to advantage in a number of songs, and a sprightly young artist named Yvette made several promising appearances. Mr. Harry Burns acted well in some of the sketches. The two ballets were charming, if somewhat cramped on the small stage. "The Manchu Idol" was the more ambitious, and the masked dancers helped in the bizarre effect. In this Mr. Michael Martin Harvey mimed well as a young Christian boy who is to be sacrificed to the Manchu Idol. "Vanity" was prettily set, and was noticeable for some attractive toe-dancing by the chorus. The Golliwog dance, in which Mr. Junior Espinosa, Yvette and Miss Vesta Sylva, another clever young member of the company, appeared, was delightfully original.

Mr. T. Cox Meech will deliver an illustrated lecture, "Actors and Statesmen," before a meeting of the Society of Dorset Men in London, at the King George's Hall, Tottenham Court Road, on the evening of Monday, March 16.

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WANTED, APRIL 13 (big attraction), 27, May 11, and few later dates.
Only First-class Attractions Entertained
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WANTED, Good Attraction for Easter Monday.
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By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."
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SIR CHARLES HAWTREY'S Famous Farcical Comedy,
"THE PRIVATE SECRETARY."
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"RICHARD LOVELACE."
WANTED only vacant date, April 13

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Production and company direct from the Regent Theatre, London.
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WANTED, Theatres for "The Rotters," March 23 and on. Apply ARTHUR GIBBONS, Royalty Theatre, W. 1.

WANTED, First-class Attractions for Theatre Royal, Aldershot. August 10, 24, 31 on, with exceptions.
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WANTED, Monday Next.
"SHIP AHOY."
"SHIP AHOY."
Printing Ready. Wire, GALLIMORE, Theatre, Ogmore Vale.

"What's Wrong With Fish?"
The Sensation at the Palace, Grimsby.
As Sung by Charles Penrose and Partner.

THEATRES WANTED.

HARROGATE GRAND OPERA HOUSE.
WANTED, First-class Companies, April 6 (5 nights), April 13, May 4. Big Star Attractions only entertained. Apply, WILLIAM PEACOCK, Theatre, Harrogate.

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30 Performers, including
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Jazz Band of 10 Musicians.
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WANTED, Conductor, able to play Violin, for North London Music Hall. Showman and competent. Write partics. and salary required. Box 422, "The Era."

WANTED, to open March 30, Piano or Violin Conductor, own library. 'Cello or Flute and Pic. and Drums; pictures, industrial town, 20 miles from Edinburgh; good musicians essential. Apply in first instance, Box 426, "The Era."

WANTED, Rep. Violinist, able to lead; young preferred. Audition 11 o'clock Monday. CASTLE CINEMA, Homerton.

WANTED Known, Violinist offers to amateur instrumentalists the opportunity of practising together in the West-end under professional leader, from large library of orchestral and cinema music, for the lowest fee; splendid chance for musicians entering the profession to play good-class music; also lent for home study. Evening classes for musicians in business. For particulars apply VIOLINIST, 81, St. Mark's-road, North Kensington, W. 10.

WANTED, for King's Super Kinema, Gloucester, Leader (not M.D.). Rept. Violin and 'Cellist. Must be first-class, or useless. Approx. hours, 5½ daily. No Sundays.
Salary, age, and refs. in first letter.
Apply MUS. DIR., as above.

WANTED, Violin-Leader, for the Capitol, Cardiff; must be fine player, and used to pictures, also able to take charge of orchestra when necessary; 5 hours daily, no Sunday work.
Apply LIONEL FALKMAN,
Director of Music,
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HIPPODROME, REIGATE, SURREY.
WANTED, 1st Violin; open Monday, March 23; one used to pictures and varieties. Apply, with references, terms, etc., to H. BANCROFT, Hippodrome, Wisbech, Camb.

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WANTED, Violinist to practice with first-class pianist and conductor for engagement; must be good reader; no charge; 'phone to-day for particulars, or call Monday, 10 a.m. 47, Uxbridge-road, Shepherds Bush. 'Phone: Riverside 2578.

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WANTED, 1st-class Leader (Violin), 3 shows daily. Ref., salary, etc., MANAGER, Black's Palace, Sunderland.

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WANTED, 'Cellist, experienced in chamber and orchestral music, for Palace Kinema. State salary and refs. Apply, SECRETARY, 24, Queen Anne-street, Dunfermline.

WANTED, for restaurant in Oxford, young lady 'Celliste, 5½ hours daily; 3 meals provided; must be fully experienced, and smart appearance; open March 22. Photo, age, and terms, with full particulars as to ability, to M. D., 30, Lonsdale-road, Oxford.

WANTED, lady 'Cellist; preference given to one able to double with Banjo; for ballroom and restaurant, St. Annes-on-Sea, Mar. 30. Full particulars of experience and photo to F. H. JEPSON, M. D., The Palace, Blackpool.

WANTED, 1st-class 'Cellist for high-class picture house; 24 hours weekly. State experience and salary required. Only competent men need apply. M. D., His Majesty's Picture House, Eastville, Bristol.

WANTED, first-class Flautiste; twice nightly. References, salary, MANAGER, Black's Palace, Sunderland

WANTED, Clarinet and Double Saxaphone, if possible; six days week, evenings only. Write, PICTURE HOUSE, Leyton. Maryland 1938.

WANTED, Clarinet, evenings only, no Sundays. Write, PICTURE HOUSE, Leyton. (Maryland 1938.)

WANTED, E flat Saxophone, Cornet (or Trumpet), and Sousaphone.
Must be accomplished musicians and fine performers.
Long tour.
JOE MORRISON, Pavilion, Liverpool. Next, Hippo., Stockport.

WANTED, good double-handed B flat Tenor Saxophone and Zither Banjo Player; high pitch instrument; sight reader; for dance band, Irish seaside. Reply, stating terms, experience, and reference.
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WANTED, young Cornet or Trumpet Player for Touring Band. Ex-Army Bandsman preferred.
Write, enclosing photograph and full particulars, or call JOHN LESTER, 7A, 26, Charing Cross-road, W.C.

WANTED, Cornet, evenings only. Write, stating terms for six days, and experience, to PICTURE HOUSE, High-road, Leyton.

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WANTED, good solo Cornet, used to Military Band. Apply, stating age, etc., to R. G. GOSLING, Bandmaster, 43, Gorsebrook-road, Wolverhampton.

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WANTED Known, Leader of West London Cinema Orchestra has vacancies for Organist for experience; small charge. Box 386, "The Era."

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WANTED, for Easter Week, first-class Pianiste and Bass (gent.); must be good readers.
Send refs., terms, photo.
IDA HUDSON, "Birkdale," Skegness.

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WANTED, lady Banjo; preference given to one able to double with 'Cello or other instrument (other than violin, piano, drums); ballroom and restaurant, St. Annes-on-Sea, from Mar. 30. Full particulars of experience and photo to F. H. JEPSON, M. D., The Palace, Blackpool.

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WANTED, a first-class Combination for Provinces, about eight in number. Good contract. Only first-class orchestra need apply to Box 427, "The Era."

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WANTED Known, first-class Dance Violinist, open for summer season at seaside; good sight reader, etc.; long experience. VIOLINIST, 29, Cramptonroad, Penge, S.E.20.

WANTED, Engt. Violiniste and Pianist; London, café, or country cinema. VIOLINISTE, 97, Louisville-road, London, S.W.17.

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The Council do not bind themselves to accept any Tender or Offer.

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"THE SIGN ON THE DOOR"

At the Richmond Theatre.

The Raynor Repertoire Co. have provided an attractive selection of plays. On Monday, Mr. Channing Pollock's piece, "The Sign on the Door," was staged and won immediate recognition. The play is admirably produced, with a completeness worthy of its reputation; nor is the interpretation of the play less praiseworthy. Miss Ennis Lawson as Ann Hunniwell in the prologue, and later as Mrs. Lafe Regan, is excellent throughout. Helen Regan is excellently enacted by Miss Isla Garnet-Vayne, and Marjorie finds a pretty and vivacious exponent in Miss Sheila Raynor. The Lothario of the play, Frank Devereaux, is played with earnestness and vigour by Mr. Gwyn Nicholls, and paradoxically he is quite a villain. To Mr. John Blake falls the rôle of Lafe Regan, and the performance is one of sterling merit. Mr. T. Renaud Lockwood plays Allen effectively, while Mr. H. Kenneth Barton does singularly well as Furguson. Kick Callahan is excellently portrayed by Mr. Lesiie Beaufort, and Mr. Arthur Knight is Inspector Treffy. Mr. W. H. Perrette's versatility finds scope in his "double" of Hugh and Rud Whiting. Mr. Arthur Knight is the producer.

"JUST . . . A KING"

At Brighton.

A new Play by Cyril Harcourt. Presented at the Theatre Royal, Brighton, on Monday, March 9.

The King of Purgatrania ... Langhorne Burton
Prince Borigo ... Fred Lewis
Prince Turpsera ... Charles Cullum
Baron Ora ... Percy Rhodes
Carlo Hertz ... Arthur Layland
Verbrugger ... Bryan Powley
Jimmy Burke ... Alec F. Thompson
Brunton ... Chas. Leveson-Lane
Waterfield ... J. J. Bartlett
Quaritch ... Herbert Vyvyan
Ambassador ... Eric Cowley
1st Officer of the Guard ... Peter Varelot
2nd Officer of the Guard ... Fred Heweteon
Waiter ... R. Raleigh-King
Val Chantress ... Mary O'Farrell
Madge ... Dorothy Leveson-Lane
Kitty ... Hilda Bruce-Potter
Baroness Ora ... Cynthia Standish
Princess Borigo ... Holen M. Green

Romance and drama are intermixed in Cyril Harcourt's new play, "Just . . . a King," which was introduced to the public on Monday night at the Brighton Theatre Royal. Purgatrania is one of those small Kingdoms which are so picturesquely associated with musical comedy. Its King is engaged to a "suitable" Princess not in the least to his liking, nor has he any great desire to rule. When, therefore, he is confronted by a revolutionary, who threatens to blow him and his whole castle to eternity unless he abdicates, he not very unwillingly consents. The erstwhile King is next discovered in a Soviet Club in Soho with the Bolshevik, Carlo Hertz, who has driven him from home. Hertz's intention is to get rid of the King at all costs, as oil has been found in Purgatrania. An attempt to poison the young monarch, however, is foiled, and the tables are turned on the would-be murderer. The turning point of the story is the intervention of a newspaper proprietor whom Hertz has employed. The pressman, however, adroitly arranges for the return of the King to his dominions. The play is beautifully dressed and staged, brilliant uniforms in the Court scenes contrasting splendidly with the sordid haunts of the underworld. There was a gay, debonnair atmosphere about Mr. Langhorne Burton in his portrayal of the dashing young monarch. Mr. J. J. Bartlett was splendid as the alert newspaper man, and Mr. Fred Lewis was convincing as Prince Borigo, and Miss Mary O'Farrell most attractive as Val Chautress. Mr. Alec F. Thompson stood out with conviction as a hot-tempered Irishman, and all the others were admirable in their several rôles. The play, produced by Reginald Bach, was well received.

THE ROMANCE OF A SONG.

We question if ever before in the annals of popular song publishing a firm of only two weeks' establishment has had the miraculous good fortune to create a sensational hit with their very first publication. Nevertheless this wonderfully lucky start has been made by the youngest firm of music publishers, Campbell, Connelly and Co., with the most lilting, singable, foxtrot song of recent years, "Show Me the Way to go Home" It is but four short weeks since Jimmy Campbell and Reg. Connelly, who during the past year have been associated with several very successful songs with the larger publishing houses, made the momentous decision to commence publishing on their own account, but in those weeks they have managed by dint of much hard work and careful forethought to create a new record in song making, for "Show Me the Way to go Home" is in no sense of the word an imaginary hit. Already three large editions of this phenomenal number have been sold, and all the chief recording companies, including His Master's Voice, Columbia, Regal, and Winner have already recorded it. Ramon Newton, the popular singing leader of the Savoy Havana Band at the Savoy Hotel, W., had only to hear it played over once to decide on featuring it, and through the medium of the wireless, this famous band has already played the melody of "Show Me the Way to go Home" into millions of hearts. Feeling that the song has deserved the right to be featured by one of our premier artists, Messrs. Campbell and Connelly were delighted when Ella Shields announced her willingness to introduce the number on the music halls. The song was rehearsed in two days, and sung by Miss Shields at Hackney Empire for the first time on Friday of last week, where it scored an enormous success. To cap everything and make its triumph complete, an offer was received on Monday last from Chappell-Harms Inc., the celebrated American Publishing House, in respect of this song, and arrangements were concluded on Tuesday whereby it will be issued simultaneously in America and Australia, where it will no doubt prove as great a success. Thus, in the space of two weeks, has a small firm with practically no organisation succeeded in "puting over" one of the biggest chorus hits that this country has known for a very long time.

Julian Rose.

At present staying in New York, Julian Rose sends a line to say that he has in active rehearsal a new act entitled "I'm a Lawyer," which will be seen on this side in the near future.

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"LAUGHS AND FRILLS"

At the Royal, Stratford.

"Laughs and Frills" was presented by Mr. George Watson here on Monday. Jack Stanley was the principal comedian. He was a good lead, and with Mr. Percy St. Clair, a capital femaie impersonator, "Phyllis," and Mr. Frank Courtelle, the second comedian, maintained clean and fresh comedy throughout. Stanley sang with the Twelve Frill Girls about "Gay Paree," later did a hornpipe, warbled "Eastern Mummy," and got the whole audience singing "Riley's Cowshed." Mr. Percy St. Clair, by his eccentricities, kept the house in a roar while he occupied the stage, and one of his best numbers was "Mary Ann." Mr. Frank Courtelle was clever in his make-up, and his songs were much appreciated. He scored with "Our House Will Be a Nice House" and in a duet with Miss Violet, "Arabian Moon," he captivated the audience. The Misses Loorna and Winifred had some excellent songs. "In the Moonlight" proved a great favourite, while another delightful item was "Twilight Memories." Miss Winifred also had a pleasing item, "Sailor Man." Messrs. Jack and Frank led a good "laugh" with the Six Military Maids, while the Six Mermaids as a red hat brigade gave an unique exhibition of dancing. The Six Zenoffsky's gave a fine exposition of some high kicking, and the chorus of twelve proved a great support throughout, an operatic selection being quite good.

BIRTHS, MARRIAGES & DEATHS.

DEATH.

MORRIS.—On the 4th March, suddenly, Delia, dearly loved youngest daughter of Frank and Daisy Morris, of Chestnut Lodge, 57, Rosslyn-hill, Hampstead, N.W.3.

IN MEMORIAM.

NEWMAN.—In loving memory of my dear brother, W. G. Newman, who fell asleep on March 14, 1924, in Chicago, U.S.A. Never forgotten by his sister, Florrie Robina (Mrs. T. Reed Pinaud).

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"I WONDER WHAT'S BECOME OF SALLY"

"KENTUCKY, SURE AS YOU'RE BORN"

"HARD HEARTED HANNAH"

"LOVE IS JUST A GAMBLE"

"GET UPON A PUFF PUFF"

Ella Shields' Hit:

"I'M NOT ALL THERE"

"OUR HOUSE WILL BE ALRIGHT"

"WHY DID YOU CREEP INTO MY HEART"

"IT'S A MAN, EV'RY TIME, IT'S A MAN"

New Hit by the composer of "You made me love you."

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If she wants to come back."

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FROCKS AND FANCIES.

The Return of the Cape and One-sided Gowns—Backless Frocks and Compromise—The Craze for Colour—Two Frocks in One—Coq's Feathers and Lace.

The return of the Feminine! We hear about it on every side, and, of course, the gradual introduction of capes again simply is just one more nail in the coffin of the "boyish" mode. There were capes at Reville's shows—quite a lot of them—sometimes little hanging wisps of filmy material, at other times quite substantial, even longer than the waist variety. One in particular was startling; it was attached to the sleeves all the way down like a bat's wings. Rather a good thing this return of the cape, I think, especially for the stage it's so much easier to discard a cape gracefully than it is to wriggle out of the arms of a coat and deposit it on a chair without chicherie. I saw Miss Elizabeth Ponsonby making notes upon them in Hanover Square.

Leading The Way.

You'll be perfectly safe, too, if you buy capes, for a note from Cannes mentions that Gladys Cooper was wearing a cape as long as her frock—it was of kasha with a border woven in a darker shade.

One-Sided.

Those who are able to wear the one-sided evening frocks are lucky not everyone can, but the Duchess of Sutherland is one of these happy people. I saw her the other night at the Midnight Follies, and she had on an unrelieved black frock of this type; one arm was half covered by a hanging piece of fringe-bordered material which looked like a sleeve when she sat still, and then the folds of the bodice were brought down well under the arm, leaving it plain and bare except for the narrowest shoulder strap of black. Who says the long earrings are demodé? The Duchess, at any rate, was wearing some of the longest I've seen in cut steel, and her only other ornament was a brooch in the shape of a basket of flowers in diamonds and amethysts.

The Scarf.

Her companion was wearing a dress the colour of a ruby with the light shining through it. It was backless — another fashion that is coming back suddenly and surely, too. She, however, had compromised by having her neck well covered with folds and folds of soft georgette made into a long scarf—part and parcel of the dress, of course—and the ends were allowed to float down behind, so, although the back was bare, the neck was well concealed.

Flower Wigs.

One of the best songs in the Midnight Follies—the best because it really has some wit and a clever double entendre in it—was "April, May, and June," with a refrain "He came for April, he stayed for May; he went away with June." The frocks were pretty, too. Silver tissue made them, and they had shoulder capes reaching just below the hips—capes again, you see—and high collars with borders of flowers, flower muffs and flower wigs. Here's a notion to replace the coloured wigs and tinsel wigs of which we are a little tired.

The Craze for Colour.

Fashion says you can't be too bright this summer, and canary yellows and watercress greens have been shown at Reville's and elsewhere, so I shan't be a bit surprised if quite a lot of us blossom out in perfectly gorgeous Batik silk frocks like those worn by the chorus in "Spain," which finished the new very good show at the New Prince's. Every shade that ever filled a paint box was blended in them. I notice they were hand-dyed, and embroidered by Elizabeth Hull, and made by clever George Wolkowosky's wife. If you like to feel your blood run cold, as the saying is, go and watch Percy Athos on skates. Oooo—er!!

Transformation Frocks.

The reversible coats which began to be seen about last year have really taken hold now—day, and evening coats are being made in this way, and there are, of course, in several of the "collections" the frocks of rep or gaberdine which show glimpses of printed crêpe or vivid coloured silks underneath. These can be discarded in a moment to show a complete thin frock underneath. There is no end to what can be done. For instance, in the New Prince's Frivolities the chorus come down in magpie frocks—capes edged with white narabout and black skirts. The capes are discarded, and show rose and white bodices underneath, and when turned inside out and clipped round the waist, make a complete rose-and-white costume.

Songs on Sunday.

It looks as if Jack May's dream of reviving all the glories of the old Cosmopolitan was likely to be realised. Last Sunday Ada Reeve and Leslie Stuart were having supper there, and she sang one of his most famous songs to his accompaniment, one he wrote for her twenty-five years ago—"Lousiana Lou"—and followed it up with a modern one. I loved her black satin frock with a wide band of gold lace at the hem from which triangular strips ran up towards the waist. The composer of the new musical comedy, "Bambola," rehearsing at His Majesty's, Mr. Rosenthal, was there, and did fireworks of the most astonishing sort on the piano, giving some semblance of truth to Leslie Stuart's assertion that he broke four pianos for him in New York.

Shoes.

Another couple who danced amazingly were Renée and Godfrey—the latter with a fiddle and amazingly long legs which tied themselves into knots, and the former a very pretty girl who wore, with her silver and cyclamen frock, a pair of the new silver shoes with insets of mauve at the side, which were most attractive.

At The Troc.

There were no ideas for modern costumes at Mr. C. B. Cochran's diversion, "Piccadilly Circus," which is being given in the Trocadero grill room each evening. A medley of old tunes and new, ballet dancing, and that dancing of the clog variety particular to Lancashire and the North, were the main ingredients of the show. Exotic flower girls, a couple of skimpy short skirts and neat little jackets worn by the "American" visitors, and the red-coated soldiers—whose dance, by the way, was the plum of the evening—came on in quick succession. The Stocker Sisters, Dunio and Gegna, and the Trocadero Girls and Boys made up the cast. The dances were arranged by Max Rivers, who knows all about these things.

At Blanchard's.

Practically every frock in the De Courville Revue at Blanchard's Club is of the backless variety, but comes high up in front, and is held round the neck by a string of artificial jewels or plaited silver or gold tissue. The loveliest of them were made of gold lace with paniers of rose-coloured coq's feathers and big head-dresses of the same. The skirts were pointed apron ones in front. The dancing here is a very great feature.

Silver.

What a charm silver always has! Binnie Hale wears the sweetest

(*Continued at foot of next column.*)

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THE IRVING MEMORIAL.

Unveiling at Sunderland.

A ceremony of special interest to the stage was performed at the Sunderland Central Public Library on Monday, when Sir John Martin Harvey unveiled a memorial tablet to Sir Henry Irving. The occasion was in commemoration of Sir Henry's first public appearance on any stage, which was made at Sunderland, in what was then the new Lyceum Theatre, on September 29, 1856, and also of the fact that Sir Henry towards the end of his career was honoured by the presentation of an address of welcome, in a silver casket, from the town of Sunderland.

Sir John Martin Harvey, in performing the unveiling ceremony, offered his congratulations to Sunderland upon the civic sense of pride she had shown in remembering Sir Henry Irving's wonderful career. "The first words my old chief spoke on his appearance were very significant ones—'Here's to our enterprise'—and we have reason to believe that he spoke them very badly. He spoke them so badly that he was advised by the newspapers the next morning to take the first steamer home again. But he did not go. It was very unlike Sir Henry Irving to turn his back upon any enterprise which he had once started upon, and he stopped on for five months, learning, as he said in his speech when you presented that address of welcome to him, lessons of perseverance.

"And I should like to tell you a little incident in connection with his stopping on," Sir John added. "If you look at the original playbill you will see among the rather obscure members of the various casts in the various plays which were produced the name of Mr. S. Johnson. Now that covers the identity of a very dear old friend, Mr. Sam Johnson. Of course, none of you, I fear, will remember him, but those words, 'Here's to our enterprise,' were spoken by my old chief so badly and his subsequent efforts were so unfavourably received by the manager of the theatre, Mr. Davis, at that time, that he was in peril of getting the sack. And it was entirely owing to the intercession of Mr. S. Johnson that Sir Henry Irving was given a second chance. Sir Henry never forgot an old friend, and when the time came for him to gather together a company of his own, one of the very first people he engaged was Mr. S. Johnson, and dear old Sam Johnson stopped on with him and developed into one of the best Shakespearean clowns that the English stage has ever had. It is a great pleasure to me to remember that Mr. S. Johnson was the original Striver in "The Only Way.'" (Applause.)

Sir Henry had told them that he stopped on at Sunderland learning lessons of perseverance. What that meant was this, that he was making the very most of the small opportunities that fell to his lot. It was that characteristic which carried him to fame, to glory, to Westminster Abbey, and ultimately to immortality.

Another characteristic was his complete and absolute absorption in his work. He had no recreations and no hobbies except the theatre. Those who saw his performances of Louis XI., of Charles I., of Hamlet, of the Vicar of Wakefield, of Benedict, must have been impressed with the extraordinary versatility of his work. All these characters were so different. He supposed that no man had more difficulties to face. Physically, his figure was not flexible and easy to manage, and that was one of the greatest difficulties he had to strive against. What were called his mannerisms he was always fighting, and at last subdued. When difficulties overtook him towards the end of his managerial career, the Lyceum Theatre was turned into a music hall. Sir Henry did not like music halls; the music hall of his day was a very much cruder form of entertainment than it is to-day. Now they could see as much artistry in music halls as in any other form of entertainment. When Sir Henry was in America after the formation of the new syndicate, he wrote a letter which he showed to his old friend, Loveday. Loveday read the letter, and handing it back to Sir Henry, said, "You know what this letter means. It means that you are handing over £11,000 and sacrificing all your shares in this music hall." Irving replied. "The man who hasn't the courage of his convictions isn't worth a damn."

"I recall, too," Sir John continued, "the simplicity of his tastes. When he was overtaken with a very serious illness towards the end of his career, a very old friend went to see him and said to him, 'Well, Henry, and what have you got out of life?' The great actor replied, 'Well, I don't know—a cigar, a glass of port, and a friend or two.' His wants were very simple. This man, who had entertained princes, peers, and the greatest of the land through his long career as manager of the Lyceum, was content at the end of that time to contemplate retiring upon £2 10s. a week. He said to his old friend, Loveday, 'Well, old friend, we will have a cottage each, a workman's cottage. I can live on £2 10s. a week; can't you?"

"These few reminiscences of Irving were characteristic of the man whose memory you are honouring to-day, and so in commemorating the first step of the great enterprise which Irving started upon here, I feel that indomitable spirit is with us now, calling upon the young men of to-day to learn those lessons of perseverance which will bring them all the gifts in life worth having."

Sir John Martin Harvey then unveiled the memorial tablet, and congratulated Mr. Ray, the designer, upon the chastity and the classic simplicity of his work.

The Rev. F. A. E. Leake, Rector of Boldon, seconding a vote of thanks to Sir John, described Sir Henry Irving as an extraordinarily wise man and a wise manager. He looked forward to the day when they would have repertory companies in every big town, which would have its own municipal theatre, just as it had its own museum and art gallery. They could trust the people to have the right sort of shows. He begged the City Fathers to turn this over in their minds. "Tell those people who are always finding fault with the stage," concluded Mr. Leake, "to go and see a serious play, a beautiful play, which is 'The Only Way.'"

Sir John, in reply, said he was much interested in what Mr. Leake had said about a municipal or a national theatre, a subject which Sir Henry had at heart all his life. Those who followed him still carried on their efforts to found such a thing. If Sunderland could be the first to do that, what a pride it would be to all their townsmen.

"CANDIDA"

At the "Q" Theatre.

Continuing its excellent policy, the management, under the direction of Mr. De Leon, has this week provided an interesting revival in Bernard Shaw's mystery in three acts, "Candida."

In the title rôle, Miss Irene Rooke scored an unqualified success; indeed, nothing could be better than her lively impersonation of the parson's wife. Mr. Douglas Jefferies has enhanced his reputation by his talented impersonation of the Socialist parson, Rev. James Morell. It is a thoughtful and intelligent piece of work. Another cleric in the cast, Rev. Alexander Mill, finds an able exponent in Mr. Cyril Nash, and his quaint humour proved irresistible. Then there is pert and precocious Prosperine, magnificently played by Miss Buena Bent, while Mr. Alfred Clark evidences a fine low comedy vein as the fraudulent contractor, Burgess. The play, produced by W. G. Fay, is mounted with singular care, and was received with much enthusiasm.

BIRMINGHAM'S NEW SUPER CINEMA.

Curzon Hall, the old home of exhibitions, and the place where the movies were first shown in Birmingham, has been transformed from its dull Victorian atmosphere, and is now, after being largely rebuilt, a palace of pleasure. The two floors will accommodate 2,000 people. The promenade system has been followed with the idea of vocal and instrumental concerts being held, and tea galleries are a feature of the arrangements. The ceiling is of aluminium, the windows are stained glass designed by the Bromsgrove Guild, with Shakespearean subjects; the stairways are a copy of those at the Elizabethan Aston Hall, and the lighting and decoration generally is on a lavish scale. A ball room is to be added, organ lofts have been built in, and the whole place, of which Mr. Pepper is the architect, bears the impress of beauty and comfort. Sir Whitworth Wallis, director of the Art Gallery, opened the building on Monday, when "Zeebrugge" was shown. Accompanying him were Mr. F. J. Pepper (chairman), and Mr. A. Luckett (another member of the directorate).

"BOODLE"

At the Empire.

A Musical Show, adapted from H. M. Paull's play, "The New Clown," by Sydney Blow and Douglas Hoare; lyrics by Douglas Furber; music by Philip Braham and Max Darewski. Presented by Jack Buchanan at the Empire Theatre on Tuesday, March 10.

Lord Algernon Kenilworth	Jack Buchanan
Bino Marchont	Denis Cowles
Chips Rickaby	Russell Gorton
Jorkins	Hastings Lynn
Alfred	Frank Attree
Baker	Sam Wilkinson
Dixon	Douglas Furber
Binns	Bobby Gordon
Billy	Russell Gorton
Shrimp	Barry Storri
Inspector Turnbull	Frank Attree
Harry Hobbs	Hastings Lynn
Daphne Drew	June
Clematis Drew	Elsie Randolph
Lady Gladstone Jones	Veronica Brady
Rosie	Ethel Stewart
Georgette	Willy Zaalberg
Valerie	Violet Marley
Faith	Beryl Stackard
Mollie	Pamela Lindley
Jessie	Lily Rockford
Eileen	Cicely Byng
Saide	Moya Chance
Phyllis	Phyllis Lascelles
Doris	Lola Campbell
Mabel	Bessie Byrns
Marjorie	Peggy Evelyn

"Boodle" is, of course, "the new clown" of Mr. H. M. Paull's old play, who joins Dixon's Royal Circus because he imagines he has committed a murder. It is a good idea for a "musical show," for the circus scene opens up fresh ground for colour and comedy, and the whole thing is held together by a stronger story than is usual in this class of entertainment. Even now the book needs strengthening, especially in the circus scene, which at present is little more than a background for a number of individual turns. The last act is much funnier. Boodle escapes from the circus, and, in order to elude the police and the unprepossessing young woman, Clematis Drew, to whom he has unwittingly become engaged, he assumes various disguises, and for a diverting quarter of an hour is seen as a barmaid. All this, until he becomes happily united to the enchanting Daphne, makes delightful farce.

When one explains that Mr. Jack Buchanan plays "Boodle"—otherwise Lord Algernon Kenilworth—a good deal has been said. This musical show would be a very thin affair without Mr. Buchanan, who is surely the neatest comedian on the stage. With the feeling of utmost ease he makes his points, and if he has nothing at the moment to say or sing one realises that his dancing is the wittiest of his accomplishments. His nonchalant grace, with sometimes the merest touch of grotesquerie, makes everything he does a constant pleasure to watch. There is no real characterisation in "Boodle" as there was in the play, but the part suits Mr. Buchanan. He makes the most of the young aristocrat who can be imposed upon by his friends, so that he is practically a stranger in his own house; who accepts, without demur, the word of a tramp that he has committed a murder, and—having already engaged himself to the wrong woman—he further accepts the responsibility for a family of eight left behind by the clown whose place he has taken. He has one amusing scene with a donkey, whose great attraction is that he is more interested in the ferns at the side of the stage than in Mr. Buchanan's singing. Both Mah-Jong, the donkey, and Mr. Buchanan acted well in this scene, but for sheer unaffected ease Mah-Jong won in a canter.

Then there is June! She plays Daphne with that air of irresistible freshness and charm that becomes her name. Her dancing is better than ever, and the waltz with Mr. Buchanan following the pretty song, "This Year, Next Year," was the outstanding success of the evening. Miss Elsie Randolph made a comic figure of Clematis, and sang and danced in a sprightly fashion throughout the show. Miss Veronica Brady was most amusing as Lady Gladstone Jones, a tatooed lady, who goes back to scenes of early adventures in the circus, and a good piece of acting came from Mr. Sam Wilkinson, who played a lugubrious old clown. Mr. Denis Cowles and Mr. Russell Gorton did all that was possible with the parts of Boodle's sponging friends. Mr. Douglas Furber acted brightly as the old circus proprietor.

A great feature of "The New Clown" was the excellent chorus dancing, and some of the ensembles were most original and thoroughly delightful to watch. The twelve special dancers deserve a special word of praise for their clever team work. Mr. Philip Braham and Mr. Max Darewski's music was uniformly tuneful and vigorous, and particularly noticeable were the songs "This Year, Next Year" and "The Garden of Lies." Mr. Douglas Furber's lyrics were neat and to the point.

The settings designed by Marc Henri were good, and the circus scene made a bright background for some delightful costumes.

Debenham & Freebody

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DEBENHAM & FREEBODY

(*Continued from preceding column.*)

little silver frock in the third act of "No, No, Nanette" at the Palace Theatre. It has a short pleated underskirt with a loose coat-bodice worn over it, which is thickly ornamented with crystal bugles and beads, while, instead of the usual fur trimming, a wide band of tiny massed pink and mauve flowers round the edge of the coatee gives it a distinctive finish. With this dress she carries a wee muff-fur? No!—pink and mauve flowers to match those on her dress, with a trail of green stems and little buds hanging happily from it.

Three Belts.

Another of her frocks in green with a pleated skirt, has white collars and cuffs edged with narrow bands of blue, mauve and pink. Instead of the ordinary one belt at the low waist she sports three, each fastening with a tiny buckle—in the same order of colouring as the trimming on collar and cuffs. The dress in which she goes away has a grey and white silk tartan tunic over yet another pleated skirt—she certainly sets the fashion in pleats—and is finished with an enormous scarlet bow at the collar, while she wears a real tam o' shanter in beige with a large red pom-pom on the top.

"What's Wrong With Fish?"

Cecil Lennox and Co.

"What's Wrong With Fish?"

Specially featured by Charles Penrose and Partner.

"What's Wrong With Fish?"

Played and Sung by Percy Honri.

THEATRICAL GOSSIP

Theatrical Managers' Luncheon—Stage Guild Supper Party—A.A. Dance—"Derby Day" at Fulham.

"Nanette" Leaves Glasgow.

There was great enthusiasm at the final performance of "No, No, Nanette" at the Glasgow Alhambra last Saturday. On Friday evening at 10 the first of the queue lined up at the special booking office, and when this opened at 10 a.m. on Saturday there were 2,000 people waiting to secure seats in the amphitheatre, which holds 600 only.

Liverpool Shakespeare.

Liverpool magistrates have always refused to allow the sale of drink in places of entertainment doing twice nightly shows, but now that the new Empire has been granted the privilege other places are likely to want the same facilities. Mr. W. W. Kelly can now book once or twice nightly at the popular Shakespeare, having been allowed to retain his excise licence.

"Derby Day."

Arthur Rosebery's new racing play, "Derby Day," with music by Ernest Vousden, will be presented for the first time in London at the Grand Theatre, Fulham, on Monday next and during the week by Herbert Cyril. It is in three acts and six scenes, introducing "The Equestrian Club," where all lovers of the horse dine, wine, and dance, "The Stables," "The Paddock," and "The G and Stand" at Epsom on Derby Day.

The story opens in the hunting lodge of the Breezes, and finishes with the great race for the Derby. The company is thirty strong, with Hettie Gale, Mina Browne, Frank Hemming, Rich Warren, Fredk. Peisley, Leslie Hawkins, and Fred Lloyd at their head. A feature of the scene in "The Equestrian Club" is the "Gee Gee Band" under the direction of Young Rosebery from the Wembley Exhibition and London Club.

Death of A. L. Raynor.

We regret to record the death of Mr. Arthur Law Raynor, business manager for Miss Ida Molesworth and Mr. Templer Powell's "White Cargo" company, which occurred suddenly on Wednesday, Feb. 25, at Cambridge. He appeared to be in his usual health at the theatre the previous evening, but complained of feeling ill the following morning, and died before the arrival of a doctor. Death was due to heart disease. Mr. Raynor was 59 years of age.

Birmingham Panto. Finishes.

Next winter's pantomime at Birmingham Theatre Royal will be "Humpty-Dumpty," in which Wee Georgie Wood will appear in the title rôle. Mona Vivian, another Royal favourite, and Barry Lupino are also booked. The final curtain of "Jack and the Beanstalk" ran down on Saturday, after a very successful ten weeks. Earlier in the week Mr. Philip Rodway's benefit night was held. Among the additional artists contributing were Georgie Wood, with Sandy Powell and Nellie Wigley (the two principals in the Alexandra pantomime, "Cinderella"), and Ernest Hastings, Willy Picardy and G. H. Elliott from the music halls. Presents were distributed to the artists, and again on Saturday there were more gifts, when Jay Laurier, Clarice Mayne, and Dick Tubb were the recipients.

Success of Chauve-Souris.

Nikita Balieff writes that he and his Chauve-Souris company are having an excellent season in New York. He says they could go on for an indefinite period were it not for the bookings already made in Washington, Philadelphia, Baltimore, and Boston. According to present arrangements the troupe will sail for France on May 9 to be ready to open in Paris on May 20, about the time of the opening of the International Exhibition there. They will be coming to London for a short season at the beginning of October.

"The Maid of the East."

Messrs. Bransgrove, Murphy, and Skinner, Ltd., are sending out "The Maid of the East," the comic opera with lyrics by David Burnaby, Edward Laurie, and George Arthurs, and music by Wm. Neale, composer of "Peri." They have engaged a cast including Fred Kitchen, Christine Roy, Leonard Underwood, Doris Rogers, etc. The firm are negotiating for a West End theatre for the play in the early autumn. The tour will include the Empire, Liverpool; Alhambra, Glasgow; Palace, Manchester; Birmingham, Edinburgh, Dundee, Hanley, Bradford, etc. An innovation will be the revival of the old English Madrigals.

"The Painted Swan."

Following is the cast of Princess Bibesco's new three act play "The Painted Swan" to be presented by Mr. Norman MacDermott at the Everyman Theatre on Monday evening:—

Anne Wendover ..... Edith Evans
Selina ..... Elissa Landi
Mrs. Martineau ..... Muriel Pope
Lady Emily Cathcart ..... Margaret Carter
Ninian, Lord Wendover ..... Frank Cellier
Tim Gray ..... Robert Harris
Phillip Jordan ..... Allan Jeayes
Mr. Molyneux ..... Clifford Mollison
Lord William Cathcart ..... Felix Aylmer
Thompson ..... Harold B. Meade

The scenes are laid in an English country house and in London.

Lionel Barrymore in "The Piker."

At the Eltinge Theatre, New York, Lionel Barrymore (John's brother) is appearing in "The Piker," a new play by Leon Gordon, author of "White Cargo." The plot concerns a young man who, in a mad moment, decides to steal 50 dollars belonging to the bank at which he is employed, and on opening the bag, finds it to contain 50,000 dollars instead.

"The Student Prince."

Also in New York, at Jolson's 59th Street Theatre, is "The Student Prince," a musical version of "Old Heidelburg."

New Sketch for Alfred Lester.

Mr. Archibald de Bear has put into rehearsal a new sketch by Reginald Arkell entitled "Making a New Man of Him," which will be played by Mr. Alfred Lester, Miss Norah Blaney and Mr. Sonnie Hale. This sketch will be introduced into "The Punch-Bowl" on the occasion of its 350th performance at the Duke of York's Theatre on Tuesday next.

"The Dairymaids" Revival.

"The Dairymaids," which had a run of over 1,250 performances in London, and whose popularity spread from China to Peru—in America, Australia, South Africa, India and Japan—is to be revived at the Edinburgh Empire on March 23. Barry Lupino will play the part of Joe Mivens, the sailor, who is quite a Handy Andy ashore; and Jennie Gregson will appear in the rôle of the maid-of-all-work. Pretty Peggy will be played by Avis Robb; Winnie by Anita Symons, and as the two lovers Gordon Rennie and Frank Turner are aptly placed. The Sandow Girls will appear in a gymnasium scene.

"O" Theatre Activities.

Following Lennox Robinson's new play, "The Round Table," which is being tried out here for one week, commencing on Monday next, with Dorothy Dix and Clare Greet in the cast, Somerset Maughan's comedy, "The Land of Promise," the cast of which will include Edyth Goodall and Charles Quartermain, will be revived. On Monday, March 30, a new comedy by Guy Bolton and George Middleton entitled "Adam and Eva" will be presented for the first time in England. This play has been produced, with considerable success, in America, and has also made a popular film.

Mr. Leonard Shepherd.

The many friends of Mr. Leonard Shepherd will regret to hear of the sad loss he has suffered in the death, last Monday, of his father, after a short illness.

The Actors' Club.

The Thé Dansant arranged by Miss Kate Bower on March 6, was a great success. Mr. Nicholls, violinist, Mr. Ben Bridge, tenor, and Miss Kate Bower, contralto were enthusiastically received, while the chapeauography of Mr. Gerald Godfrey greatly amused the audience. The bridge partnership drive arranged by Miss Gladys Hamer, with Miss Lisa Coleman as M.C., was very well attended. Miss May Saker and Miss Violet Vivian won the first prize, and Miss Eileen Atherley and Mr. Arthur Burbidge won the second prize. A jig dance is arranged for St. Patricks Day, March 17. An eclat necklace will be presented by Madame Beatrice Castelle for the best lady's fancy dress, and a bottle of champagne will be presented by the Union of Commerce Ltd. for the winners of the spot dance. Miss Lisa Coleman will acts as hostess, and Mr. Leycester Bedwell as M.C. Dance from 8 to 2 a.m. Tickets, 2/- members and 2/6 guests.

"Are You a Mason?"

Mr. Bromley Challenor states that he will continue his season at the Kingsway Theatre till Mr. Barry Jackson's tenancy begins; afterwards, if necessary, transferring "Are You a Mason?" (which had its 50th performance on Thursday) to a third home. Next week will see the installation of a "jazz" band.

"The Sign in the Sun."

The Catholic Play Society, of which Miss Sybil Thorndike is one of the vice-presidents, is arranging to present at the Regent Theatre, on the first or one of the Sundays in May, a play entitled the "Sign in the Sun," in which several well-known artistes will take part. This play will probably evoke great interest, as although entirely up to date in theme and presentation, it deals with the problem of the future life.

Mr. George Lawrence's Discovery.

While strolling through a street in Oldham, Mr. George Lawrence and Mr. Syd Parsons of the "Jog Trot" company heard a melodious voice, the exceptional clearness of which struck them. Making inquiries they found the owner to be a Yorkshire mill worker named Miss Muriel Nicholson. Miss Nicholson, whose home is at Hull, was visiting some friends in Oldham, and Mr. Lawrence offered her a trial at the local theatre. Her reception there was so spontaneous that she was given an engagement. This week, at the Theatre Royal, Aldershot, she has been meeting with equal success.

A.A. Dance.

The next carnival dance of the Actors' Association will be held on Tuesday (St. Patrick's Night Revel) at the Imperial Hotel, Russell Square. Tickets are 4s. each.

Stage Guild Supper Party.

The Stage Guild will hold its first supper party at Claridges Hotel on Wednesday. Dancing will begin at 9.30 and will continue till 3 a.m.; the supper and entertainment at 11.45. Among the artists who have promised to appear at the entertainment are: Marie Tempest, Cicely Courtneidge, Leslie Henson, Jack Hulbert, Terpsichore, Géne Gerrard, and Sydney Baynes, accompanist. The price of the tickets is two guineas each, excluding wines. They may be obtained from the organiser at 9, Great Newport Street. Private tables may be reserved for parties of four or more. Tables of ten may be booked for £20. Miss Marie Lohr is organising the event.

Theatrical Managers' Lunch.

The Theatrical Managers' Association will hold its annual luncheon on Thursday next, at 1 o'clock, at the Royal Adelaide Galleries, Strand, when the president, Mr. Tom B. Davis will occupy the chair. The toast of the Theatrical Managers' Association will be proposed by the Rt. Hon. Viscount Burnham, C.H. The other toasts will be proposed by Sir Alfred Butt, M.P., Sir Park Goff, M.P., and Mr. R. H. Gillespie.

"The Bamboula's" Leading Lady.

The lady members of the cast of "The Bamboula," the new musical play which Mr. Lou Morgan will present, by arrangement with Messrs. Grossmith and Malone, at His Majesty's Theatre next Saturday, now include Mlle. Beppie de Vries (a Dutch soprano), Miss Winifred Simeons, Miss Dorothy Shale, and Miss Mina Crawford, while in addition to Mr. W. H. Berry, Mr. Billy Leonard, and Mr. Harry Welchman, there will be Mr. Vincent Clive and Mr. Arthur Argent. Mr. William J. Wilson, who is producing the play, is being assisted by Mr. J. W. Jackson, who will be responsible for the dances and ensembles, and Mr. H. M. Vernon, who is part-author with Mr. Guy Bolton. The last-named is now on his way to England from the States.

"Little Miss Bluebeard."

Irene Bordoni, with Arthur Margetson, her leading man, will shortly appear at a West End theatre in "Little Miss Bluebeard" (a comedy with songs), in which they appeared in America over three hundred and fifty times. Miss Bordoni was last seen at the Palace in 1914 in "L'Impresario," and Mr. Margetson in 1922 in "His Girl" at the Gaiety.

Babs May.

John Lester has just signed on Babs May (lately playing the lead in the tour of "iFfi," and understudy to June at the New Oxford) for his autumn production which will be the successor to "Hollywood Follies." In the meantime Miss May is joint leading lady (with Miss Gladys Neville) in "Hollywood Follies," which is at Kilburn Empire this week.

English Players at Nice.

Betty Fairfax and Keith Kenneth, after their month's season at Nice, where they have been giving a season of plays in English, are paying return visits with their company to Cannes, Nice, Monte Carlo, and Mentone. They are shortly going to Italy to play at San Remo. By a strange coincidence "Baby Mine" was playing in French and English at Nice at the same time by Max Dearly and Betty Fairfax respectively. They are old friends, and were often seen at the Ruhl Hotel, Nice, taking tea with Montague Glass, of "Potash and Perlmutter" fame. The Duke of Connaught motored over from his villa at Cap Ferrat to see a performance of "Anna Christie." He personally complimented Miss Fairfax and Mr. Kenneth on their performances.

Cyril Roberts' Portraits.

Dame Ellen Terry, Jean de Casalis, Melsa, Nicholas Hanner, Tom Douglas are among the theatrical celebrities in the exhibition of portraits by Cyril Roberts at Walker's Galleries, New Bond Street, commencing on Monday next. The exhibition remains open from 10 to 5 daily, and will be of a fortnight's duration.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

Mrs. Kendall, Sunday, March 15.
Leslie Smart, Sunday, March 15.
Monte Bayly, Sunday, March 15.
Elsie Janis, Monday, March 16.
Harry Elliston, Monday, Mar. 16.
Isobel Elsom, Monday, March 16.
Phyllis Broughton, Tues., Mar. 17.
G. W. Hunter, Tuesday, Mar. 17.
Ernie Mayne, Tuesday, March 17.
J. J. Ellis, Tuesday, March 17.
Nellie Wallace, Wed., March 18.
Wilkie Bard, Thursday, March 19.
Wentworth Croke, Thurs., Mar. 19.
Lily McKay, Thursday, March 19.
Toots Henfler, Friday, March 20.
Norman Partridge, Sat., March 21.

"NO, NO, NANETTE"

At the Palace.

Musical Comedy in Three Acts, with book and lyrics by Frank Mandel, Otto Harbach, and Irving Cæsar, and music by Vincent Youmans. Presented by Herbert Clayton and Jack Waller at the Palace Theatre on Wednesday, March 11, 1925.

Pauline ..... Gracie Leigh
Sue Smith ..... Marie Hemingway
Billy Early ..... George Grossmith
Lucille ..... Irene Browne
Nanette ..... Binnie Hale
Tom Trainor ..... Seymour Beard
Jimmy Smith ..... Joseph Coyne
Betty ..... Joan Barry
Winnie ..... Florence Bayfield
Flora ..... Vera Pearce

By the end of the first act of "No, No, Nanette," presented with great success at the Palace on Wednesday last, it could be easily believed that the police had to be called in to deal with the queues at Glasgow a fortnight ago: they will probably also be needed in Shaftesbury Avenue for some months to come. This jazzical comedy is the finest exhibition of high-spirits London has had for years. There is hardly a dull moment in the show, and as an example of high-speed production on American lines, we do not remember anything to equal it. Mr. William Mollison, the producer, and Mr. P. A. Leonard, who arranged the dances and ensembles, deserve the heartiest of congratulations for their share in the success.

As we hinted in our description of the piece the keynote of the music is syncopation. The tunes are bright, and they have been most amusingly orchestrated for the saxophone and muted brass with the other effects associated with jazz. The dances and the movements have been arranged, of course, to suit the pitch of the music, and in some of the numbers the excitement reaches a point of frenzy that is thrilling to a degree. The most popular tune, which runs insistently through the piece, is "I Want To Be Happy," and by the third or fourth encore the song had become a riot of sound and movement. It was all most infectious, and the audience roared with delight at the end, which was about the ninth encore repetition with new business. There is little or nothing left of the purely sentimental in "No, No, Nanette." Even Lucille's song in the third act, after opening quietly and ordinarily in a soft blue light, was caught up into the general air of jazz at the end. There is a hauntingly pretty duet called "Tea For Two," which has also been cleverly worked into the score, and is most effectively brought in whenever there is a chance.

The book is roughly based on the farce "His Lady Friends," in which Sir Charles Hawtrey appeared, and which has been wittily and brightly adapted for the purpose. As will be remembered, it is about a wealthy man who, handicapped by an economical wife, adopts a number of lady friends in various parts of the country to help him spend his money. His interest in them is purely a platonic and benevolent desire to make them happy. Naturally this involves him in certain embarrassing difficulties, so he elicits the help of a friend, a lawyer, who is saddled with an extravagant wife, and commissions him to straighten things out. Meanwhile, he goes off to his seaside house with his wife's protegée, the entrancing Nanette, and, apparently, all the rest of the company. The complications that ensue follow the well-regulated lines of farce. Both the wives get suspicious, and in the second act the three lady friends and their happy-go-lucky protector, the lawyer and Nanette—not to mention her disconsolate young man—get hopelessly and happily involved. First the blame falls on the innocent lawyer, and finally, after some satisfactory monetary settlement, everything is neatly settled in the last act.

Mr. Joseph Coyne as Jimmy Smith, the wealthy collector of lady friends, was a sheer joy. He is the "Peter Pan" of musical comedy. He sang and danced and gambolled about the stage with a charm and a grace that was irresistible. His delightful air of innocence in the scenes with his wife and the lady friends was so disarming that one could readily believe his oft-repeated assertion that he "loved his wife." Mr. George Grossmith was so engaging as the lawyer friend and his imperturbability in the face of the most embarrassing of situations was superb. With Mr. Coyne in the "I Want to be Happy" song he gave the liveliest exhibition of high-spirited dancing. Miss Binnie Hall was charmingly vivacious as Nanette, and her dancing throughout the show was a pleasure to watch. Miss Irene Browne gave a highly finished performance as Lucille, the extravagant wife, and made her points with the confidence and ease of a really accomplished actress. As the other wife, Miss Marie Hemingway looked pretty and demure, but she had really much less to do. It was good to see Miss Gracie Leigh again, and, as the outspoken cook, this clever actress made one realise how much can be put into a small part. Miss Vera Pearce was very bright and energetic as one of the lady friends, and Miss Joan Barry, Miss Florence Bayfield, and Mr. Seymour Beard did well in other parts.

The effective chorus should also be mentioned, and, finally, tribute should be paid to Mr. Percival Mackey, the conductor, whose vigorous handling of the orchestra had a good deal to do with the success of the show.

"TUNNEL TRENCH"

Repertory Players' Production.

Play in three acts by Hubert Griffith. Presented by the Repertory Players at the Prince's Theatre on Sunday, March 8, 1925.

Major Redfern ..... Nigel Bruce
Capt. Carrington .. Richard Cooper
Capt. Sandys ..... Austin Trevor
Capt. Fox ..... Oliver Johnston
Lieut. St. Aubyn .. Henry Kendall
Lieut. Smith ..... James Raglan
Lieut. Gaythorne .. Raymond Massey
Lieut. Goodall .... Robert Haslam
2nd Lieut. Roberts ..... Reginald Gardiner
Lieut. O'Brien .. Leonard Thompson
Lieut. Evelyn ..... Roger Livesey
Private Grace ..... Guy Pelham Boulton
Private Williams ... Gordon Harker
Private St. Aubyn .. Kenneth Kent
Private Torrins .. Robertson Hare
Private Leatham .... Walter Hudd
An Elderly German Private ..... Henry Oscar
A Young German Private ..... William Kendall
Lieut.-General Mallory ..... Aubrey Mather
Brig.-General Lloyd .. Felix Aylmer
Major Digby ..... H. G. Stoker
Capt. Perrie ..... Algernon West
2nd Lieut. Barry .... Walter Hudd

All the old men who make wars for young men to fight should see Mr. Hubert Griffith's "Tunnel Trench," which the Repertory Players have done a great service to youth and art in producing. It is a sincerely written, intensely felt and purposeful play. A week or two ago we referred to Messrs. George Allen and Unwin's published edition (3s. 6d. net) and now, seeing the play on the stage, we are more convinced than ever that it is the most moving and certainly the most truthful war-play that has been presented.

As in "The Conquering Hero" the central figure, Lieut. St. Aubyn, is a sensitive, highly strung, cultured creature. In Mr. Monkhouse's play the character was brought out in relief against a background of unsympathetic relatives and friends, but in "Tunnel Trench" St. Aubyn is shown as a R.A.F. observer just behind the lines in France at the time of the big attack in September, 1918. The background is war, vividly pictured in seven scenes. Some of the minor portraiture is exceedingly good,—the anxiety of the staff officers waiting for news of the attack is well contrasted for instance with the cheerful, happy-go-lucky attitude of the young flying men. Into this naturalistic atmosphere the author has introduced some touches of fantasy, by which, in the main, he brings out his ideas. In our opinion he has done this successfully, for we found none of St. Aubyn's emotional outbursts unduly extravagant under the extraordinary circumstances, nor did the private's dream in the trenches seem out of place in a play in which the author is quite obviously stating an important spiritual truth. What we found more difficult to accept was St. Aubyn's friendship with his pilot, Smith, to whom the former's heroes, Swinburne and Wagner, were not even known by name. It is a weakness of the play that Mr. Griffith does not convince one of the fineness and reality of this friendship until St. Aubyn is devastated by grief when Smith is killed.

"Tunnel Trench" is hardly a play in the accepted sense. It is really a graphic narrative showing the havoc of war and its effect on one individual. St. Aubyn loses first his friend and then his young brother, a private, whom he discovers by chance mortally wounded in a shell hole between the lines. This scene was moving in the extreme, and rarely have we known an audience to be so gripped with emotion as during the playing of this episode on Sunday night. After it the little scene in Army Corps Headquarters, in which a telegram is received from G.H.Q. congratulating all ranks—"the usual thing"—came as an anti-climax, although as a piece of irony it was not an unfitting ending to the play.

The Repertory Players must be congratulated upon a very fine production, in which some of their best players were content to take small parts. The play was adequately mounted and two of the scenes, the dug-out and the shell-hole which were designed by Miss Peggy Freemantle, were very striking. Mr. Henry Kendall as St. Aubyn was sensitive to the author's ideas, and throughout the play sympathetically handled a difficult part. In some of the emotional scenes he reached a very high level of acting. Mr. Kenneth Kent handled the part of the dying younger brother with care and discretion, and Lieut. Smith was well played by Mr. James Raglan. Various officers were well differentiated and the characters cleverly touched in by Mr. Aubrey Mather, Mr. Felix Aylmer, Mr. H. G. Stoker, Mr. Nigel Bruce and Mr. Richard Cooper. An English private soldier played by Mr. Gordon Harker stood out noticeably in the big cast, and Mr. Henry Oscar's German soldier in the dream scene calls for special commendation.

The play was produced by Mr. Raymond Massey.

WATFORD OPERATIC SOCIETY.

The Watford Operatic Society, who gave such an excellent account of themselves in "Iolanthe" at the Watford Palace Theatre in December last, are now busy rehearsing "The Yeoman of the Guard," which they intend to present at the same theatre during the week March 30—April 4.

Messrs. Cadbury Bros. have prepared an interesting illustrated booklet dealing with the world-wide ramifications of their transport system. Products from all parts of the world are traced from their source, and the brochure provides a veritable storehouse of information of colonial and foreign activities.

MATHESON LANG IN A RAFAEL SABATINI HISTORICAL PLAY.

"The Tyrant" makes the third play which Mr. Matheson Lang has introduced to a Birmingham audience before presenting it in London: the two previous ones were "Carnival" and "Blood and Sand." There was a large audience at Monday's opening performance of this very tense four-act drama at the Theatre Royal. Rafael Sabatini, the author, deals with a familiar period of the Italian Renaissance in depicting the triumphant progress of Cæsar Borgia—the tyrant,—and further has already written a biography of this mediæval autocrat, so that historical accuracy and a vivid personality might reasonably be anticipated. Old playgoers may have occasion to compare it with H. B. Irving's production of Justin Huntley M'Carthy's version in 1907. Let it be said that the author portrays Borgia not as commonly accepted, but as a warrior both in battle and in love, and more of a hero than one of history's most sinister figures. Mr. Lang, no doubt, is largely responsible for the impression thus gained. There are 54 speaking characters in the cast; the dressing is magnificent, and the scenery decoratively picturesque. Indeed, an archæologist, Mr. Herbert Norris, designed the dresses and armour. For the symphonies Mr. Philip Cathie, R.A.M., is responsible.

The fact is that the author has concentrated on two incidents to give dramatic atmosphere to his story. In this he excels. It is full-blooded, moving deliberately and surely amid the excitements of impending battle. Borgia was enjoying his all-conquering march through Romagne. The daughter of the Duke of Solegnola, Panthasilea Degli Speranzoni, in an attempt to save her country, seeks to enslave and entrap him. Borgia has killed her lover, and now desires to capture her own city with its fortress, which alone stands out against him in Central Italy. However, Cæsar discovers the trap, and taking a sinister pleasure in her endeavours, allows her to betray herself. Shamed, Panthasilea finds that her sacrifice is futile,—yet she comes to adore the man she hated. Thwarted revenge and unreturned love prepare the way for her choice of the poisoned cup actually prepared for Cæsar. So she saves him and dies in his arms.

Mr. Matheson Lang takes the title part unto himself in lusty vigour, with a romantic and heroic touch which also has a softer appeal. He makes the character more human; his love of life, downright methods and manly bearing are irresistible. Miss Isobel Elsom, the leading lady, makes of this pathetic heroine with so tragical an end a living figure, acting with restraint, yet also with full effect. The Venetian envoy of Mr. Edmund Willard was a fine study, too. Mr. Wilfrid Walter as the Duke gave a careful interpretation of his part, and the Italian and Spanish officers, as played by Mr. Campbell Fletcher and Mr. Henry C. Hewitt, were undeniably good. Interest attached to the part of Niccolo Machiavelli, interpreted by Mr. Leonard Shepherd as an entertaining, though properly enough, a somewhat subtle friar. The play is impressive, and ends truly, if tragically: a happy ending would be impossible. It need only be explained that the play is described as an episode in the life of the Tyrant (otherwise Autocrat), and is of the romantic school claiming literary merit.

H. G. Stoker's Naval Stories.

H. G. Stoker, who is playing in "Spring Cleaning" at the St. Martin's, is to publish, through Herbert Jenkins, a book called "Straws in the Wind," being an account of his experiences in the Navy, in which he served before and during the war (gaining the D.S.O.). He was a Commander, and was in charge of A.E.2, the submarine which first passed through the Dardanelles into the Sea of Marmora. The Turks captured him. When he was released and came home he went on the stage while still a Commander on the active list. His first play was "A Grain of Mustard Seed" at the Ambassadors. During the course of the run he was given command of a cruiser, but decided to retire and remain on the stage.

In the Conductor's Chair.

Mr. Albert E. Burke, one of the leading members of the Edinburgh Lyceum Theatre Orchestra, has been appointed to the position of musical director, rendered vacant by the death of Mr. E. J. Rogers. Mr. Burke is a very capable musician, and his appointment will be popular alike with his colleagues and the play-going public.

John Duxbury's Tour.

John Duxbury, the elocutionist, sails on the Mauretania on the 21st, to begin a tour of recitals in the United States and Canada. On the 27th, when he is due in New York, he will give "The Story of Silas Marner" at Dr. Cadman's Church in Brooklyn, and on the following Sunday "The Book of Job." From New York he goes to Boston, and then to Toronto. At the First Congregational Church, Washington, D.C. (where President Coolidge attends), he will give a series of twelve recitals in six days. He will be in Vancouver on May 23, calling at the principal cities en route, and expects to be home again in England on July 6.

FROM THE PROVINCES.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Messrs. Milton Bode and Fred W. Warden present by arrangement with Mr. Ivor Novello the thrilling play, "The Rat," the story of an Apache.

ROYAL HIPPODROME.—G. M., Mr Geo. Dobler.—The attraction is Bairnsfather's revue, "Ullo," with a strong cast, including Mr. Billy Bennet (as Old Bill), who is a great favourite in Belfast, Louis Holt, Betty Bright, Jean Lester, Edward Carlyon, Olive Moore, The Ullo Girls, etc.

EMPIRE THEATRE.—G. M., Mr Gerald Morrison; Mus. D., Mr. J. C. Evans.—The revue "Red Hot" is drawing big houses.

GAIETY THEATRE.—G. M., Mr John Quinn.—Vaudeville hereby Smith and Weston, coloured entertainers; and the Two Robs in music and mirth.

ALHAMBRA THEATRE.—G. M., Mr. J. McDermott.—Appearing here are Arley and Alys, comedy jugglers.

BIRMINGHAM.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. and Mus. D., Mr. H. Rushworth.—The British National Opera Co. began a season here on Monday with the popular and picturesque "Carmen." Mr. Howard Fry is new to Birmingham, and took the rôle of the Toreador; he was in excellent voice. Mr. Tudor Davies was a fine Don Jose, and the vocalism of Miss Constance Willis in the title-rôle was perfect—restrained, but vivid and full of vitality. Miss Isabel Rhys-Parker made a splendid Micaela; the Misses Eda Bennie and May Blyth were acceptable as Frasquita and Mercedes, and the two smugglers were ably represented by Messrs. Fredk. Collier and Sydney Russell. In addition, Mr. Dennis Noble and Mr. Philip Bertram as Morales and Zuniga joined in the team work admirably. The orchestra and chorus added to the thorough enjoyment of the opera.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Crondall.—The Godwin-Hallett Opera Co gives a repertoire of six operas this week. Here for the price of going to the "movies" one can hear some of the best known works which have become popular in this country. The fact that the vocalism is well sustained is worth noting, too, most of the principals having been members of one or other of the chief touring opera companies, and therefore well qualified to assist in the presentations. On Monday "Il Trovatore" was given, and was warmly received. On Tuesday Benedict's "Lily of Killarney" was given. The principals are: Mr Alfred Godwin (basso) Mr. Tom Rowlands (baritone), Mr. Albert Hallett (tenor), Miss Ethel Dennes (contralto), and Miss Bessie Nicholls with Miss Lily Moon (soprano).

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolley; A. M., Mr. E. C. Phillips; Mus. D., Mr. Gilbert Smith.—"Flirts and Skirts" is the intriguing title of the new Albert de Courville revue, which has a big proportion of comedy, in which Syd Howard is the principal. He obtains his effects with ease, and gained well-deserved applause. Lola Raine as leading lady sings extremely well, and dances gracefully. Cliff Martell and Joseph Dockery are quite up to the mark as leading supports, while Garry Lynch is of course quite in his element. Fred Rogerson scores a success in his special department, the eccentric dance; while Lee and Tesnit perform the fox-trot, jazz, and sundry evolutions among picturesque scenery. Kitty Lynch put in some attractive work. "Washing the Baby" and "Staunch Conservatives" were thoroughly entertaining skits or sketches in which Syd Howard figured.

HIPPODROME.—P., Variety Theatres (Birmingham), Ltd.; M. D., Mr. Chas. Gulliver; M., Mr. Jas. W. Kilgour; Mus. D., Mr. Henry Henderson, Mus. Bac.—"Cabaret Calling" is a typically modern entertainment, and as the cast is a highly talented one, it is well worth visiting. Bob Stevens makes a versatile comedian, and is well supported by Dennis Brogan and Ken Douglas. Mina Leon and her Imperial Trio afford some pleasurable minutes, and Jane Ayr makes one of her occasional appearances here with welcome success. The Operatic Eight add agreeable vocal interest to the show; the Grafton Girls are a piquant bevy, and Wynn and Ivy from individual turns give as part of the company a capital display of their talents in dancing, duets, and comedy work. Clever young artists, both. Perhaps the most amusing scene was the taxi affair, in which Bob Stevens is a real tonic. Both Miss Ayr and Mr. Brogan were in good voice, the one dainty and charming, and the other possessing artistic expression. Ken Douglas does several things, all well.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—Jack Hylton's latest band combination, the Metro-Gnomes, forms a novel entertainment, and is interesting as showing the lengths to which training can go. Ennis Parkes and Tim O'Connor in dance and duet give commendable support, their fantastic dancing being admirable. The former possesses individuality, and acts as agreeably as she sings. On the variety side proper, Coram with his particular friend "Jerry" delights as of old, his military sketch being full of humour and unexpected retorts. Cruickshank, the clown or fool of the family, gives an acceptable performance in his droll way. Adam Tomlinson appears in a lively comedy turn, which was also well received; and Little Pipifax, the comical pantomimist, entertains in "Fun on the Beach," with the support of Eddie and Elsie Panto. In addition the Maud Gill Trio in a gymnastic trampolin act, and Edna Maude with the Empire Girls in a dance scena, afford some enjoyable moments, the danseuse being a lithesome exponent of her art.

CAMBRIDGE.

NEW THEATRE.—G. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilbey Briggs.—This is the second week of the D'Oyly Carte Opera Co. in Gilbert-Sullivan operas, the repertoire including "Ruddigore," "Iolanthe," "Patience," "Princess Ida," "Cox and Box" and "Pirates of Penzance," "The Mikado," and "The Gondoliers."

CARDIFF.

NEW THEATRE.—M. D., Mr. Robt. Redford.—"Patricia" makes a first appearance here, being presented by a very talented company. Miss Fay Compton in the title-rôle is a particularly successful exponent of this part, her dancing being a delight to watch. Miss Connie Clive as Miss Smythe is a host in herself, and manages to get hearty laughter without losing her daintiness. Mr. H. V. Surrey is an old favourite, and as Ogden Scales adds to his already enviable popularity. Mr. Leslie Holwood is another source of merriment, his style as Peter Rumble being very amusing. Mr. Geo. Warde-Morgan is as handsome a hero as one could wish, and in addition has a fine baritone voice. Mr. Frank Barclay (Augustus Wentworth), Miss Isa Bowman (Mrs. Wentworth), and Miss Marie Blackwood (Elizabeth) give excellent support.

EMPIRE.—A. M., Mr. C. T. Hutchison.—An excellent variety programme is presented here this week, a hearty welcome being accorded Miss Ethel Levey in selections from her repertoire. The star comedian, Nixon Grey, is always sure of a hearty reception, not because of his local connections, but for his really humorous turn. Stanley Kirkby and Harry Hudson are always acceptable with their wit and harmony; Mello and Mello, the clever comedy acrobats, gain a good hand; Wilson Hallett, in his popular studies of children, has something new; Bruce Green, in his dame burlesque, is responsible for a very popular act; and Vera Rudd and Partner, in an equilibristic and aerial performance, win much applause.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Navarro.—The successful London production, "White Cargo," draws record houses here. A top-hole cast of principals includes Mr. Stanley Cooke, Mr. Frederick Victor, and Miss Ellen Pollock.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—Topping a well-balanced bill "The Musical Revels," a first-class troupe of entertainers, win much success. Hope Charteris, Eva Dickson, Charles Windsor, Fred Eager, Charles Robbins, Nellie Hinton, and Joe Ives complete the company. Another interesting turn is provided by Rudinoff, an all-round versatile entertainer and amateur. In addition Finlay Dunn entertainer at the piano Rodney Hudson's Eight Rainbow Girls, speciality [illegible] cal Nonsense"; Bert Weston, comedian; Newhouse and Merrill, American comedy cyclists; and the Two Coronas, [illegible]

OLYMPIA THEATRE.—P., Messrs. I. I. Bradlow and R. Morrison; Mus. D., Mr. W. J. Mitchell.—The revue, "Marguerite," proves a big attraction. Alice Maude, a charming comedienne and male impersonator, wins immense popularity; Rolando Martin, a capital comedian, keeps his audience in rare humour; and others in the cast include Minette, the demon jazz drummer, Billy Quest, Bert Hayle, J. W. Buchanan, Alfred Barker, W. Luson, H. Stewart, Daphne Grimshaw, Edna Wilton, J. A. Kavana, Fred Bramwell, the Eight American Girls, and the Manhattan Orchestra, complete a tip-top show.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—The Abbey Co. revive two popular plays from the repertoire in Mr. T. C. Murray's "Maurice Harte" and Mr. G. B. Shaw's "The Man of Destiny."

QUEEN'S THEATRE.—P., Messrs. P. Sayers and P. J. O'Malley; Mus. D., Mr. S. Levenston.—Frank Wesley's musical comedy revue, "Good Times Coming," is well received by packed houses, an all-star cast including Fred Wood, a capital comedian; Ivy Roberts, expert dancer; Bert Brierly, Kit Walters, Frank Wesley, Len Hyett, Beth Jones, Peggy Taylor, the Four Nine Girls and the (Jack) Copeland Duo, world's champion all-round dancers; supported by full chorus and augmented orchestra.

TIVOLI THEATRE.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—An attractive bill is headed by Archie Hill, the popular tenor, in selections from his rerertoire. Other first-class turns include Billy Camp, burlesque character comedian; Frank Somers, comedy juggler; Frank and Nana Adair, clever comedy duo; Les Zasmas, gymnastic and dancing act; Tina Paynola mimic and whistler, and Harry Shiels, assisted by Nora Harrington, in an amusing comedy sketch, "Bill's Derby Sweep."

EDINBURGH.

LYCEUM.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; A. M., Mr. Stanley Shuter, jun.; Mus. D., Mr. Albert E. Burke.—The George Edwardes Daly's Theatre production of "The Merry Widow," under the direction of Mr. George Graves, is here. The visit is described as Mr. Graves's farewell one, and his severance from the part of Popoff, which he plays so well, will be a loss to theatre-goers. There is a world of humour in Mr. Graves's impersonation which remains a masterpiece of originality and comic resource. Miss Adrienne Brune is very charming in the title-rôle, alike in acting and singing; Mr. Evan Thomas is a dashing Danilo; Mr. W. H. Rawling diverting in the part of Nisch; Miss Flora Courtenay is vivacious as Frou Frou; and Miss Kathleen D'Arcy as Natalie, and Mr. Darroll Richards as Jolidon, complete an admirable cast.

ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; M. D., Mr. Fred Collins; B. M., Mr. W. Scott Buccleuch; Mus. D., Mr. Jas. H. Herkes.—"Posh," the young subaltern's slang for superexcellent, is used as the title of the revue produced by Marris and Stella at this theatre. The piece may be said to live up to its label, and in a bright performance the work of the Brothers Hanaway, Miss Hebe Kneller, Miss Ivy Bevans, Miss May Garney, Mr. Bert Laurie, and Rozelle and Clifford, is particularly noticeable.

KING'S.—Mr. A. Stewart Cruikshank; M., Mr. John E. Masterton; A. M., Mr. Robert Brown; Mus. D., Mr. A. Douglas Willcox.—Mr. Charles Buckmaster's Co. is playing "The Outsider" here. The piece had much success on its previous visit, and it is attracting large audiences this week. Mr. Buckmaster gives a singularly able and dramatic performance of the part of Anton Ragatzy, and Miss Betty Williamson is both pathetic and intense as Lalage Sturdee, while the impersonation of Miss Margaret Nicholls as Madame Klost is a clever cameo study, and the remaining members of the cast are excellent in their respective parts.

EMPIRE.—M. D.; Mr. R. H. Gillespie; M., Mr. Joseph Nelson; A. M., Mr. Jas. R. Hill; Mus. D., Mr. Felix Furns.—A first-class variety programme is being presented at the Empire. Miss Sybil Vane, a soprano vocalist of merit, calls forth enthusiastic applause for her expressive singing. Miss Daisy Wood, a pleasing comedienne, is popular with all parts of the house; Mr. Joe Jackson, the well-known pantomime comedian, is very funny; Mr. Johnson Clark in his ventriloquial sketch is clever and amusing; Frank and Vesta are exhilarating dancers; the 4 Bermos are smart spanish gboard acrobats, and Stella and Partner give a wonderful exhibition of gymnastic feats.

GLASGOW.

ROYAL, LTD.—M. D.s, Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. Harry F. Ashton.—A highly successful opening for the season of the Carl Rosa Opera Co. took place on Monday, when a well filled house gave an appreciative hearing to the performance of "The Tales of Hoffmann." As Hoffmann, Ben Williams gave a satisfactory rendering, Maude Neilson was perfectly at ease in the difficult "doll" music, whilst in the double rôles of Giulietta and Antonia Beatrice Miranda played and sang well. Olive Gilbert as Nicklaus gave quite a finished performance. Appleton Moore as the presiding evil genius has much heavy singing, and he met every demand with distinction. A Carl Rosa performance without Frederick Clendon would be strange indeed, and his excellent footing as Spalanzani was delightfully droll. "La Traviata" was revived later in the week.

KING'S.—M. D.s, Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. Hugh Macfarlane.—"Tons of Money" is here, and, as on former visits, is proving a most diverting entertainment. The company is under the auspices of Messrs. Tom Walls, Leslie Henson, and J. Bannister Howard, and with two such spirited leaders as Ninette Raymon and Ivan Leslie the fun never flags. Excellent support is given by William Allison as the Butler, Dessree Gray as the maid, Mary Braithwaite as the Aunt, and by John Wheatman in the part of the Solicitor. Betty Marshall is good as Jean, and the rôles of Henry (Laurie Hunter), Giles (John Braithwaite) and Maitland (Arthur Nicholls) are also well filled.

METROPOLE.—B.F. Picture and Variety Circuit; G. M., Mr. Wm. A. Rea.—The successful pantomime, "Rip Van Winkle," retains its popularity at the Metropole. Harry Gordon and Jack Holden arouse much laughter, while Hugh Ogilvie ably assists in the fun. Dorothy Jones made a dashing principal boy, and rendered her catchy songs with rare spirit; and Jose Goray, the principal girl, played admirably, in the name-part Fred Lewis acted and sang well, and the speciality dancing of Little Judy and the 7 Gullever Girls was also appreciated. Ivy Paton, Ruby Stewart, Izzy Weir, Jack Day, and Nina Harding also fit in well, and the production generally is well worth seeing.

PAVILION.—M. D., Mr. F. A. Lumley, J.P.; M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—A big attraction is presented here this week by Gertie Gitana and Co. in a song and story revue, "Nelly Dean," adapted from her popular song. The cast is well chosen and efficient, headed by Gertie Gitana in the title rôle, and ably assisted by Bert Watts as Jerry. Other notable members include Leslie Vernon, C. Lind Vivian, C. Powell-Eastbury, Bert Lloyd, Helen Langdon, Viola Williams, Nellie Lauraine, Gladdy Sewell, and Jessie Graham. Speciality items are a strong feature in the production, with a good chorus and talented children; also the Saxo Band, in which Miss Gitana herself takes a prominent part. In a neat speech at the close Miss Gitana thanked the audience for their hearty appreciation of her new venture.

ALHAMBRA, LTD.—M. D.s, Sir Alfred Butt and Mr. R. H. Gillespie; G. M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—Mr. A. Greville Collins is presenting a war play, "No Man's Land," the scene being laid in Alsace-Lorraine in 1916. The interest turns on a love episode between a German princess and a French spy, each torn between love and duty to their respective countries; and the play ends on a tragic note. Miss Betty Ross Clarke made a charming and effective Augusta. Mr. Nevill Brooke was a trifle awkward as the lover. Miss Marie Ault was powerful as the old Frenchwoman, and Miss Cissie Landon acted the small part of Anna cleverly. Mr. Ralph de Rohan as Schreiner, Mr. A. W. Beale as Captain Hastig, and Mr. Fernley Bisshopp as Camille, were all well placed.

OLYMPIA, LTD.—M., Mr. Alex. Y. Cassels; Mus. D., Mr. John Henderson.—On Monday "The Night Hawk" was the big film. Excellent variety was supplied by Pop Carson, an accomplished male impersonator, and Chris Kenny, entertainer. The film attraction for the latter half of the week is "Ridgeway of Montana."

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. T. Wark; M. D., Mr. Henry Farmer.—Constructed on the lines of musical comedy, "The Love Doctor" proves to be a delightful playlet, full of melodious music, capital comedy, and dainty dancing. George Bellamy appears to great advantage as Dr. Evergreen; while Miss Phyllis Austen and Mr. Arthur Treacher make an ideal pair of lovers. Maidie Hope scores as a very merry widow, and sings charmingly. The fun is admirably attended to by Bunny Doyle, and enhances an already great reputation.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullian H. Wilson.—The "Archie" musical comedy is here, under the control of Herbert Clayton and Jack Waller, affording as much pleasure as formerly. Foremost are Norman Griffin, in the name part, and the dainty Maidie Andrews. The former kept his audience in shouts of laughter with his impersonation of the "worm that turned," and the latter danced and sang in charming style. They were valuably assisted by Paddy Dupres as the irritable uncle, Henry Lytton, jun. (Toby), David Clyde (Curtis), and Hebe Bliss (Lady Violet).

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—On Monday evening a big audience extended a most cordial welcome to Miss Peggy O'Neil, who gave Liverpool a first glimpse of "The Sea Urchin." John Hastings Turner's comedy is capital in every way. The shipwrecked girl, in the hands of Miss O'Neil, becomes one of the merriest members of a staid household, her American slang and "gingering-up" causing the audience at times to shake with laughter. The whole show is an excellent evening's entertainment. Helping in the success were Helen Haye and Margaret Watson (the maiden sisters), who acted in most creditable manner, Atholl Stewart (Sir Trever), George Penn (Guy), and Clifford Heatherley (Augustus Sullivan).

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. and M., Miss Carpenter.—The principals in "Hindle Wakes" were warmly thanked by a large audience on Monday evening, when the successful run of the play ceased. On Tuesday, "Joy," by John Galsworthy, and "Overruled," by Bernard Shaw, were staged.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. and M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—"Poppy," the new musical comedy, gave great joy on Monday. George Gregory led the fun-makers, and as the cardsharping McGargle, held his audience throughout. The popular comedian never seemed in better form. Miss Laura Hayward as Poppy acted in vivacious style, her singing and dancing being above the ordinary. Miss Gwen Noel also showed considerable talent as a dancer, and among other members of a capable cast were May Clarke, Nora Roylance, Sydney Keith, James Whigham, and Laurence Barclay. Good work was done by a spirited chorus.

EMPIRE.—P., Moss' Empires, Ltd.; L. and M., Mr. George Manners.—This newly erected place was opened on Monday with "Better Days."

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—Here we are having Randolph Sutton's new musical revue, "Spare Parts," which has many good features. In the cast are Randolph Sutton, Frank Leigh, Rita Astor, Ernie Rumball, the Natley Sisters, Billy Skyrme, Teddie Holton, Dorothy Brett, Stan Powell, Jack D. Leton, and Maggie McLean.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—"On the Panel" is a most amusing revue sent by Jazon and Montgomery, and audiences are enjoying it immensely. Leading a company of good all-round artists is Tubby Turner, a comedian who carries all before him. Melville and Meta are capital dancers. Rhys Thomas is a baritone vocalist of considerable talent; and others in the cast are Albert Darnley, jun., Elsie Ingham, Florence Revell, and Charlie Sharp, along with a jazz band and a troupe of chorus girls.

MANCHESTER.

PRINCE'S THEATRE.—P., the United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. C. W. Chambers.—"The Lady of the Rose," the George Edwardes musical comedy, is showing here this week that it has retained the favour of local audiences, who gave the show its first successful send-off, when Miss Phyllis Dare and Mr. Harry Welchman created the principal rôles now played by Miss Rose Hignell and Mr. Herbert Langley. These are gifted artists, whose singing and acting are cordially appreciated. In addition there is the strong and finished character work of Mr. Leonard Mackay in his original part of Baron Sprotti Sprotti; and another valuable "original" in Mr. Huntley Wright as Suitangi, the silhouette cutter, whose humour is most enjoyable; while a charmingly light and graceful portrayal of Sophie Lavelle is given by Miss Eve Gray, and Miss Winifred Hall makes a nice Rosina. The company as a whole indeed is excellent.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. J. E. Beaumont.—Mr. Wm. J. Wilson's production, "The First Kiss," depicting scenes in Seville in the time of the Moors, has a picturesque and romantic setting for the story it unfolds. The production owes much of its success to Miss Desiree Ellinger. She is very ably supported by Mr. Donald Mather as the Prince, Messrs. V. Barrett-Lennard and Denier Warren in comedy parts, Miss May Marton as Fateema, and Messrs. Albert Froom and Russell Macauley as Caliph and Zu-far.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—The usual standard of excellence in the bill is maintained here this week, with Renie Riano, the eccentric comedienne and dancer, figuring at the top to general applause; Harry Thurston scoring with a series of Thames Embankment cameo types; Jock McKay serving up his robust Scottish humour in excellent style; and George Formby, jun., following hilariously "in father's footsteps"; supplemented by the funny business of the Kenna Bros., comedy airmen; a smart act by the Medatsu troupe of Japanese entertainers; and a nice turn by Paddy Saunders, that "designing" chap.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callagan.—Something of a novelty variety bill is provided here for patrons, for in addition to a series of excellent turns a "Sahara" fox-trot competition, under the direction of Percy Honri, has invited the efforts of the public to win some valuable prizes. Percy Honri himself, at the top of the bill, is an assured success as usual. Another prominent hit is made by Edna Latonne, the male impersonator. Tom Gott's "dame" comedy is highly amusing; and other enjoyable items are submitted by Moss and Maachah in a musical and ballet fantasy; Andy and Irving, comedy gymnasts; and Charles Ancaster, the inebriated comedy juggler.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—Ernie Lotinga's new burlesque, "The Loom," is put on here this week, and providing great amusement for big audiences. Arthur White, the popular comedian, is featured in the part of Sammy Pickup, which he works out to the last laugh; and there are other good performances by Daisy Bindley and Jack Dalglish, with many clever people in support, and some charming speciality dancing by the "Merry Macs" Sextette.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—The stage adaptation from Marie Corelli's famous romantic novel, "The Sorrows of Satan," is having a good showing here by the Broadhead Players. Miss Marie Paxton adds another success to her list by her vivid performance as Lady Sybil Elton; and Mr. Algernon J. Hicks as Prince Lucio Rimanez gives a polished and flexible rendering, distinguished by a tactful restraint from occasional temptations into melodrama; while Mr. Harry J. Clifford's depiction of Geoffrey Tempest is also excellently natural. Mr. Edward E. Louis plays admirably as Joe Grimes; and other markedly good performances are added by Miss Hilda Malcolm as the saintly Mavis Clare, Mr. Edward Valentine as the Earl of Elton, Miss Amy Hardcastle as Diana Chesney, and Miss Louie Valentine as Mrs. Grimes.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—"The Co-Optimists" are here for a second highly successful week, with an entire change of programme.

(For other Provincial News see page 18.)

STAGE DRAPERIES

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THE REALM OF MUSIC.

NEW WORKS AT TRIO CONCERT.

The Philharmonic Trio (Mr. A. Fransella, Mr. Leon Goossens, Mr G. O'Connor-Morris) are making headway in the direction of forming a repertory for flute, oboe, and piano, and their programme at Wigmore Hall contained no fewer than five new works. It was, of course, not surprising to find "Nymphs and Shepherds" and "Pan Pipes" among the titles. Mr. Alec Rowley's four little pieces brought a pleasant suggestion of sylvan scenes, and made an attractive opening. Mr. F. Ticciatti also gives us open-air music in his "Due Ecloghe Silvane." He uses his instrumental tone-colours to paint sound-pictures of twilight and dawn—and very successfully. Mr. Eugene Goossens' "Harlequinade" is aptly named. It is vividly picturesque; so much so that it might be called a play without words. Mr. Rutland Boughton's contribution was a "Character Study" in Celtic wistfulness, and in its subdued way was interesting. These were all short works. Mr. O'Connor-Morris' full-sized Trio in A Minor may perhaps be called the musical equivalent of the "well-made" play. It is undeniably well-made, and as such has its value. The first movement is the best. Besides all this the programme gave us Handel's Sonata No. 5, for flute and piano, and a Sonata by Loeillet, for oboe and piano: delightful old music that was admirably set off by the new. It goes without saying that the performances were so good that they could not have been better.

MISS MURRAY LAMBERT.

The programme of Miss Murray Lambert's violin recital at Wigmore Hall was full of variety. Beginning with Brahms' Sonata in D minor, she afterwards played Mozart's Concerto in A (with Joachim's Cadenzas) and Delius' Sonata No. 2 in C, and at the end a number of pieces. She was most successful on the whole in the Brahms, for her playing is of a kind to appeal more to the intellect than the emotions. She has strength in plenty, and penetration, and a delivery that is direct and sincere, but one rather misses at times the colouring of poetry and romance. As a technician she is very capable, and her tone, save for a trifle of thinness now and then, is good. Mr. O'Connor-Morris at the piano gave well-judged support.

PATRONS' FUND REHEARSAL.

The holding of a "Rehearsal" at Birmingham was a new departure on the part of the administrators of the Patrons' Fund. Hitherto these functions have taken place at the Royal College of Music, the "home" of the fund. Visiting students from the Birmingham and Midland Institute have, like others from different parts, had the chance to appear here, but this time it was the turn of Royal Collegians to travel midlandwards—an easier matter than the transportation of the participating City of Birmingham Orchestra. As at the "rehearsals" in London, the conductor-in-chief was Mr. Adrian C. Boult, and under his direction were played Wieniawski's Violin Concerto in D minor, and Scriabin's Concerto for pianoforte and orchestra in F sharp minor. The solo violinist was Miss Marie Wilson, of the R.C.M., who soon proved her right to choose so exacting a work. She played brilliantly. Miss Lillian Niblett, of the Birmingham and Midland Institute, gave a capable reading of the solo part in Scriabin's work. The remaining three items were conducted by members of the R.C.M. conductors' class—Messrs. Michael H. Wilson and Mr. Guy Warrack. Mr. Wilson took charge of Bach's Concerto for Two Violins in D minor, in which Miss Madge and Miss Gwen Lones, Birmingham students, did sound and conscientious work, and of Gluck's "O del mio dolce ardor" (scored for strings by Prof. Granville Bantock), the singer being a good contralto, Miss Elsie Napier (B.M.I.); and Mr. Warrack directed Mozart's Concerto for clarinet and orchestra. In this the solo part was undertaken by a very promising player who, as student, belongs both to Birmingham and to the R.C.M.—Mr. Robert Clarke. There was a very large audience, and the rehearsal was followed from first to last with the utmost interest.

MISS DOROTHY HELMRICH.

Miss Dorothy Helmrich, who is off to her native land, Australia, gave a farewell recital at Wigmore Hall. She was assisted by Mr. Samuel Kutcher, who played the violin part in Bach's aria, "Ah, leave me not, beloved Jesu," and by Mr. Berkeley Mason, who accompanied at the piano. Besides the Bach, in the early part of the programme were some of Scarlatti's songs, included to commemmorate the bi-centenary of the composer's death. These were well and intelligently sung; but it was in the later groups by Schubert, Brahms, and Schumann, and in modern Russian and English songs that Miss Helmrich made the best impression. "Der Nussbaum," of Schumann, and Schubert's "Anf dem Wasser zu Singen," and other lieder were beautifully done. Her voice has a warm, genuinely expressive quality, and it is effectively used to give point and character to what she sings. Miss Helmrich called this a "farewell" recital. We, on this side of the world, will hope that it may prove to be an "au revoir" recital instead.

TWO PIANOS' RECITAL

Messrs. Max and John Paver's recital was held at Æolian Hall. Two pianos' recitals are rare enough to be interesting for that reason alone, and this one brought performances of distinction. It cannot be said that chord-playing in Schumann's Andante and Variations in B flat was always unanimous, but there were tonal richnesses and an uncommon perfection of balance and gradation to be enjoyed. A Suite Brève by Louis Aubert proved to be amiable, dull music; but at any rate it gave opportunity in an Air de Ballet for very light and graceful playing. The programme began with a Mozart Sonata and ended with Rachmaninov's Second Suite in C, the one founded on the theme of an Italian folk-song. The last is pleasant to listen to by reason of the ingenuity with which its texture is woven.

ROYAL ACADEMY OF MUSIC.

In place of Ravel's quartet at the Royal Academy of Music Chamber Concert a performance was given of Franck's seldom-heard solo for soprano with organ accompaniment, "Panis Angelico." A slight suggestion of strain in the singer's high tones took away from their purity, but her interpretation was a good one. She entered well into the feeling of the music. These concerts often give opportunities for hearing out-of-the-ordinary things. One such was Dunhill's Sextet for 'Cellos; and another the "Requiem" for Three 'Cellos of David Popper; performances which went to show the numerical strength as well as the capabilities of the Academy's little army of string players. Yet another interesting item was a Trio for oboe, horn, and pianoforte, by Mendelssohn's devoted admirer and friend, Reinecke, whose flattery of the greater man was apt to take the sincerest form. In this the oboeist was a young player whose work has been already favourably noticed. She makes progress. The solo pianists of the afternoon kept to the classics, one playing sonatas of Scarlatti, the other giving a good account of a movement of Beethoven's Sonata in C, while the singers, with one exception, favoured modern composers. The voice of the soprano who sang Bantock's songs was, one would say, perfectly "poised." She seemed altogether a very promising young singer.

GEORGE WOODHOUSE PIANO SCHOOL.

Influenza took toll of the promised list of performers at the George Woodhouse Piano School recital at 19, Wigmore Street, and an imminent public engagement was the cause of another absence. But apparently there is a reserve of pupils ready to appear, for no difficulty was made of filling the places. One of those who stepped into the breach, Miss Austin, showed a clear title to musicianship of a high order in Scriabin's tenth sonata, of which she gave a reading that deserves the name of interpretation. No other performer, perhaps, quite reached her standard, although Miss M. de Labalmondière's playing of Ravel's Sonatine had many charming qualities; but in the work of every one understanding of the spirit and music of the music was combined with the technical ability to make the ideas clear and convincing. A slip of memory in the "Waldstein" Sonata of Beethoven meant little, apart from daunting the player it should have had the opposite effect, for a recovery as rapid and complete as was hers is indeed a most encouraging sign.

OPERA STUDENTS' "REHEARSAL."

In the Parry Theatre last Friday the opera classes of the Royal College of Music held a "dress rehearsal" of the second and third acts of "Madam Butterfly." The name-part was taken by Gwendolen Nelson. At moments the music seemed rather too dramatic for her voice, and the high tones were relatively weak; but apart from that she gave a very promising performance. She was particularly successful in suggesting the softness and charm of the character, and in realising the pathos of the situations. Her postures and movements had been well, but not over-studied, and as far as ease and self-possession went, she, like the Suzuki, Edith Robinson, who also did well both as singer and actress, might have walked the stage many times before. Philip Warde made Sharpless a little stiff and self-conscious in his gestures; still, he was a creditable U.S. consul. The capital Goro was Robert Gwynne. There is little for the tenor in these acts, and Albert Digney, who continues to improve, had no difficulty in giving effect to Pinkerton's "Farewell." The Kate Pinkerton was Dorothy Rowland, the Mamadori, Charles Draper. Praise is deserved by the orchestra for their pointed playing under Mr. H. Grunebaum. Puccini's work was preceded by Scene 1, Act 4 of "Aida," with Winifred Burton as Amneris, and Edgar Williams as Rhadames. Both performances went well, the producers—Mr. T. C. Fairbairn for "Aida," and Mr. Cairns James for "Butterfly"—must have worked hard to secure such smooth running. And the dresses, settings, and lighting were most artistic. There were some charming sunset "effects" on the green slopes behind Nagasaki.

A MUSICAL SCENA.

By way of conclusion to their popular concert at King George's Hall, Phyllis Norman-Parker and Gale Gardner produced a musical scena, or, to follow the programme, "an old-time fantasy," entitled, "When Midnight Chimes." Stage midnight was, in fact, striking, when the curtains parted, to show two full-length, life-sized portraits of a lady and gentleman in 18th century dress, hanging, apparently, in a music-room picture gallery, for in front of them was a grand piano. At the last stroke, as everyone expected, the portraits came to life; stepped down out of their frames, and, making a pretty business of the matter with flutterings of lace kerchiefs, liftings of hooped skirts, and curtseyings and bendings, told the audience plainly enough that they were old friends and lovers. Followed the musical part of the fantasy. The lady sat at the piano (which should have been a spinet) to accompany the gentleman's singing of "Believe Me, if all Those Endearing Young Charms." A change of places and of instruments and the lady took to the fiddle, playing an old-world dance tune. Afterwards violin and voice joined in "Now is the Merry Month of May," and then Madame, embroidery-frame in hand, listens while the gallant sings "Sally in Our Alley" and—another anachronism, but no matter!—"Just a Song at Twilight." A lingering kiss is exchanged as the light fades, and to the sound of a tinkled minuet (off), the portraits step back into their frames again. The fantasy delighted the audience. It was effectively presented. Mr. Gale Gardiner is not only a good singer; he has, besides his singer's art, a good deal of the art of the showman. Miss Norman-Parker, though not a startling fiddler, plays well enough, and she looks very pretty. This scena should be done on the halls, or in a revue.

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SATURDAY, MARCH 14, 1925.

SEATS AT THE PLAY.

THE old question of securing a place at the play has been raised again from two extremes. On the one hand Mr. R. H. Gillespie has stated that the private box will not sell, and has backed his opinion by omitting it altogether from the newly built Empire at Liverpool, and, on the other hand, the management of the St. Martin's Theatre has pronounced a ban upon place holders in the queue. Between the pit and the private box there is a large hiatus, and that both should come under discussion at the same time is a coincidence that is rather remarkable.

The Disappearing Box.

The private box is a relic of the old days of the drama, and dates back to the time when the actor came out of the churches to seek a home of his own. The idea of social seclusion grew, and the galleries were often cut into cubicles in order that the playgoing potentates might keep themselves to themselves. It is less than a hundred years since the gentry could be induced to tolerate the floor of the house, and to occupy the front seats of the pit, which were dignified by the name of stalls. Since then the vogue of the box has declined, and only in the more sumptuous opera houses, where the first concern of many is not so much that of seeing as to be seen, are they consistently patronised. Now that our own Prince of Wales favours the stalls, that recommendation has disappeared, and the value of the box, which can never be said to have afforded the best view, is more than ever discounted. The question has never been a financial one from the point of view of the playgoer, when the price of four stalls equals the price of a box to hold four. For a family party the private box is ideal—provided the family does not exceed the accommodation of the box—and for this reason it is likely to endure.

All Seats Bookable.

The decision of the St. Martin's Theatre management to debar people from keeping places in the queue for later comers seems to have met with approval on every hand — except among those who indulge in it. There is something to be said for the practice so far as they are concerned. To some people standing in a queue it is highly dangerous and little less vexatious, and they are glad of the opportunity of visiting a play without undergoing the unpleasantness of waiting for hours, which to many must be excessively dreary. It may be urged that people who can afford to pay for their places to be kept are able to book more expensive seats, but it is often the case that on the particular evening when the person is able to attend no bookable seats are available. He is forced then either to employ the means presented by the messenger boy or stay away altogether. A front seat in the pit is almost as good as a back seat in the stalls, and when the "economy" craze set in with especial severity it was no uncommon thing to see fashionable people in the pit exchanging greetings with their less frugal acquaintances in the stalls. The attitude of those who arrive at the doors early to find a line of professional "waiters" ranged in front of them cannot be described.

It is questionable whether a theatre management has the power legally to prevent people standing outside their premises for as long as they like, and they cannot charge them with "loitering with felonious intent." The proposal that admission shall be refused to those who have had their places kept by deputies presents almost insurmountable difficulties. It would require a special staff to stand at the doors in order to identify the "culprits."

The only solution to the problem seems to be to make all seats bookable, in spite of the objections of pit and gallery patrons. It is difficult to appreciate the attitude of those who object to reserved seats. When over a quarter of a century ago Henry Irving went to the expense and trouble of numbering every seat in the pit and gallery at the Lyceum, he was met on the first night with cries of "Give us back our pit!" and he had to restore the *status quo*. Obviously those who shouted did not do so because they failed to get admission, and the only reason there could have been was that they looked upon the queue as an added source of enjoyment. History has repeated itself over and over again when an endeavour has been made to effect an alteration. The plan, nevertheless, has succeeded at the Ambassadors, the Playhouse, the Royalty, and the Prince of Wales's, and at the variety theatre bookable seats at a shilling and less are a permanent institution. People who wait out in the open for hours from choice must surely be in the minority, and it only requires a little perseverance to convince them that the practice of booking your seat, whether gallery or stall, and going to it in security and comfort has many advantages over that of a hazardous wait in the queue with the possibility of being disappointed in the end.

THE VALUE OF UNDERSTUDYING.

HOW TO IMPROVE ONE'S POSITION AS AN ACTOR.

By VERA LENNOX.

Understudying is a valuable training for a young artist.

It gives her an opportunity of playing parts she otherwise would not get. And if she will only tackle the parts in her own way, instead of simply mimicking the person she is understudying, her progress is more certain when the opportunity comes.

What I mean is this: It is absolutely impossible to do the same kind of work as the artist one is understudying. You can only mimic her; you cannot get her best points; and it is difficult, if not foolish, for an artist to endeavour to be somebody else.

Be Yourself.

An understudy must therefore be herself all the time, even though she is playing the part of the artist she is understudying.

That is why I think it wonderful to be an understudy. Of course, it is advisable not to keep on being an understudy for too long, else a young artist may be kept in that position for ever.

At the same time as I was understudying Miss Heather Thatcher at the Winter Garden Theatre, I was also playing my own part in the show as May Rooker. I was asked to take Miss Thatcher's part at a few days' notice, and at the same time I was rehearsing for the revised version of "Midnight Follies." So, you see, with one thing and another I had a very busy time. In fact, in five weeks I played in three first nights, the first being for the Phœnix Society in John Dryden's play at the Aldwych Theatre.

Nervous First Nights.

It takes a long time to recover from a first night. I wonder why it is one gets more nervous as she gets on in the theatrical world! I think I was more nervous when I played Miss Thatcher's part than at any other time. Perhaps it was because I had not attempted comedy before.

My work hitherto has been of the light soubrette type, a dancing part. I do not know which I like best, though now I am beginning to love comedy. Perhaps it is because there is a fascination in playing something new, and because of the thrills one has when she gets good laughs.

It is difficult for an understudy to follow an artist like Miss Thatcher. It never entered my head that I should be given her part if she went away. I have always understudied the leading lady.

In Sunday shows I have been given the opportunity of playing different types of characters, which tend to keep you away from the groove into which one can too easily get if one is not careful. If you are working in musical comedy it gets you into straight work, and vice versa.

Do Not Be Mechanical.

I think it is wise for every young artist like myself to change her type of play. Unless she does so she is apt to get too mechanical, to lose a certain amount of her spontaneity. If she is always portraying some kind of character, it comes to her as second nature, and in time she will not be able to do anything else.

To be an actress is to portray different types of characters naturally, and at the same time to be them—not just to act them; to be them. She has to go on working all the time. Once she stops working and studying, she is just as she was, and just as she ever will be.

I do not think anybody ever gained anything by sitting with their arms crossed. You have to get *down* to it. There is such a lot of fun to be had out of your work if you want it, particularly if you are with nice people, as I am today. I have been spoiled in the Winter Garden Theatre; everybody has been so very good to me.

What is my ambition? That is one thing I do not know. I have always wanted to do straight comedy, but now I am having my voice trained, and I have some hope of one day being able to sing. So I am divided between two stools, as it were. I am doing pure comedy, singing and dancing, and I do not know whether I shall like straight comedy. Time alone will tell.

Photo., Stage Photo. Co.

Mr. LESLIE HENSON and Miss VERA LENNOX

(who is temporarily playing Miss Heather Thatcher's part) in a new episode in "Primrose," which reached its 200th performance at the Winter Garden Theatre on Saturday.

THE DRAMA IN AMERICA.

Objectionable Plays—"Cape Smoke"—"Natja"—"Houses of Sand."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, FEB. 21.—Censorship is in the air, and a dozen plays now running in this city are more or less under a cloud. William A. Brady is to withdraw "A Good Bad Woman," and David Belasco will revise "The Harem" and "Ladies of the Evening," deleting certain passages in these plays that are deemed too utterly utter.

"Cape Smoke."

Walter Archer Frost, the author of this three-act play that Charles K. Gordon has just produced with great success at the Martin Beck Theatre, explains that Cape Smoke is not a place, but a drink, "a very insinuating drink," he says, "largely used in South Africa and often to the ruin of white men who become addicted to it. This drink is supposed to be freely imbibed during the action of the play, the scenes of which are laid at a lonely outpost on the South African veldt. The piece is of the "White Cargo" school of tropical drama, dealing, as it does, with love, drink, degeneration, and regeneration. In the second act a prominent character is a native "witch doctor" of ghastly mien, who shows himself in an open doorway during a thunderstorm. This individual announces that the three Englishmen assembled on the veranda of the Regent Club are to die in the order named before the passing of the rains, and then it will be the American's turn to go. The latter is a young fellow from Texas who has made a fortune in oil. The Englishmen scheme to relieve him of some of his wealth in a mining venture, and a love affair springs up between the American and the sister of one of the Englishmen. The American makes out a cheque for half a million dollars, and they almost succeed in cashing it. The second act is thrilling, and wins enthusiastic applause. James Rennie plays the American, John Ormsby, and gives a fine performance. Ruth Shepley acts the heroine. Catherine Bradbroke, charmingly. Other characters are well represented by Percy Waram, John D. Seymour, Gerard Maxwell Willshire, Frazer Coulter, and Francis Corbie.

"Natja."

At the Knickerbocker Theatre this three-act operetta is being presented by B. C. and F. C. Whitney. The score has been adapted from Tschaikowsky by Karl Hajos. The lyrics are by Harry B. Smith. The plot deals with the affairs of love and state of the famous Czarina Catherine of Russia. Natja Narishkin, a young noblewoman who comes to court in the dress of a man to plead the cause of the downtrodden Crimeans and catches the fancy of the amorous Catherine, is played by Madeline Collins. Mary Mellish appears as the Czarina, and George Reimherr has the rôle of Prince

(*Continued at foot of next column.*)

THE PLAY IN PARIS.

Ben Greet's Company Due—Another Farce Set to Music—"A Woman of Fire"—J. J. Rousseau's Confessions Dramatised—"The Right to Strike" in French—Riviera Creations.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—W. C. Stirling, as already announced in these columns, has arranged to give a short Shakespearean season here, at the Theatre Albert I., and will commence operations this week. Ben Greet will head the troupe, and the first play will be "Twelfth Night," which has not been seen in English in the French capital. A local version as "La Nuit des Rois" was offered at the Vieux Colombier by Jacques Copteau three years ago, when Louis Jouvet was particularly remarked.

"On Demande un Amant."

In a 3-act comedy with the foregoing title Maurice Dekobra has added another to the list of plays dealing with the right of a woman to have a second bow to her fiddle. Mizzi fears she will be abandoned by her wealthy protector because he wishes to be a father. As a matter of fact he is not built that way so the accommodating damsel chooses a porter at the central markets, and ultimately is able to inform her aristocratic lover she will soon be a mother. The baby is a credit to any sire, and all are proud; but the actual father is endowed with paternal sentiments, and remains so constant, obedient, and patient that Mizzi feels she cannot do better than marry the man capable of assuring her legitimate family ties. "Wanted a Lover," as the effusion would be labelled at the Theatre des Mathurins if it were announced in English (we are now threatened with a tax on foreign signs), is well acted by Pierre Pradier as the ridiculous Count proud to be a father, Michel Simon, G. Gorby, and Therese Dorny.

"Chou-Chou."

Original books for musical comedies being scarce "nour-days," we are having a series adopted from farces which have more or less made good during the past few seasons. The latest comer on these lines is "Chou-Chou," by Raoul Praxy and Max Eddy, adapted from their vaudeville, "Poulette et son poulain," produced at the Capucines for a summer run. Henri Bereny has composed appropriate music for this operetta edition, which was offered at the Ba-Ta-Clan music hall last Tuesday. You may remember the plot deals with a pampered bachelor, who succeeds in getting Jeanne, the girl he prefers, engaged by his mother as parlour maid. In that manner they continue their courting without having to go out in the rain. The mother tries to make a match for her son with another damsel, but Jeanne spoils the arrangement, particularly when the countess suggests her marriage with the butler, and is finally rewarded for her sacrifice in being passed off as a domestic servant by a legitimate union with the bachelor. Charlotte Wiehe, the Scandinavian actress, holds the role of the aristocratic mother, with Simons de Guyse as Jeanne and Geo. Flateau as Jacques. Bereny has furnished plenty of jazz in his score for "Chou-Chou," and some of the airs may become popular in the dancing resorts.

"La Femme de Feu."

A translation of a piece by Schoenherr, in five acts, by Madeleine Lindauer, was produced on Thursday at the Maison de l'Oeuvre. This work was not known to the majority of Lugené Poé's habitués, and no comparison could be made with the original. The drama is about an invalid residing near the frontier with his robust wife. He is rightly suspected of smuggling. A handsome, healthy Custom's officer spies on the doings of the household. Thereby he becomes the amorous slave of the woman; this "Femme de Feu" dotes likewise on him, and exciting his jealousy, persuades the man to kill her husband in a fight, that they may finish their happiness undisturbed by a legal intruder. Mlle. Renée Corciade is the passionate woman referred to in the title, with Ravenne as the weakling husband, and Ferd. Faber as the uniformed frontier guard.

"Les Charmettes."

Jules Mery has adopted a "book" for a 2-act lyrical comedy from Jean Jacques Rousseau's "Confessions," to which Armand Bolsene has fixed a delicate score. The work has been presented by L. Masson at the Trianon under the title of "Les Charmettes," this being the name of the country place where the advanced French philosopher passed a part of his life about 1736, and referred to in his autobiography known to librarians as "Les Confessions." The plot is particularly taken from the fourth volume, indexed by Rousseau as "the few happy moments of my existence." Jean Jacques loves Mlle. Galley, but is too timid to confess it. Moreover, he realises his hostess, Mme. de Warens, holds a great affection for him, and that Mlle de Graffenried also anticipates his declaration. He quits the hospitable roof to make a name and earn money, that he may be worthy of the girl he prefers, for she is above him socially. When he returns he finds another guest installed; it is too late to redeem the past, and they all weep. In his "Confessions" Rousseau has laid bare his heart, and "Les Charmettes" expresses them in music.

"Par la Force."

A French version of Hutchinson's "The Right to Strike" was made some time ago by Mme. Juliette Mylo, and this has been remodelled by Charles Meré and Henri de Weindel under the title of "Par la Force" for presentation at the Odeon, with the manager, F. Gemier, in the rôle of Dr. Lamber, and Chabrier as Dr Rigault. This 3-act drama is followed by a short play by Collé adopted also by H. de Weindel "La Verité dans le Vin," which was so much admired by Grimm Seeing this little gem leads one t imagine Robt. de Flers and F. d Croisset had been inspired by it i writing their "Les Vignes d Seigneur." It is chronicled Coll received the lease of a farm fron the Duke of Orleans as a recompense for having written thi charming story praising the truthful influence of wine.

Opera to Variety.

The Theatre des Champs Elysées having been ceded by Jacque Hebertot to Rolf de Maré, will b inaugurated shortly as a music hal under the management of André L Daven, with Paul Achard a general secretary. It is intended to make this resort extremely high class. The present engagement comprise Dorville (the Casino de Paris comic), Fratellini trio, Marion Ford and her jazz, Lolita Ossorio, Spanish dancer.

"Satan Vaincu."

Notwithstanding my heading of "The Play in Paris," I must not omit to speak of a new 4-act opera by Alfred Kullmann, which I had an occasion to see recently at the Municipal Opera at Nice. Set in five tableaux, "Satan Vaincu" is really a strong work, highly appreciated in the South of France when produced last month, constituting a fitting monument to the possibilities of decentralisation by MM. Audier and Durand in the domain of art. The character of Erwin, of Steinbach (Baden), born in 1318, architect of Strasbourg cathedral, has been adopted for the book, and around the latter part of his life M. Kullmann has found inspiration for an appropriate score for his opera of the middle ages. The Satan vanquished expressed in the misleading title is Orso, the wicked rival of Erwin's favourite apprentice, Philippe, when he loves Sabine. Of course good triumphs over evil. But more action in the plot would have warranted a still greater triumph for the composer. The leads were held by Perrot (Philippe), Valmoral (Orso), Planquelle, André David, Gastaud, Mary Viard (Sabine), Tessandra, and Anghel, the latter being a singer hailing from Roumania.

"Maitresse de Roi."

Another new work, a 4-act drama by Armand Ephraim and the late Adolphe Aderer, was produced at Nice last week, in the Municipal Casino Theatre, by Mme. Cecile Sorel and her special company, including Ravet, her former companion at the Comedie Française. The heroine, impersonated by Mme. Sorel, is Madame du Barry, a mistress of Louis XV., and we follow her up to the revolution, when she was beheaded. The Nice public gave the actress a good reception.

"Fay-Yen-Fah."

After waiting patiently for years the American composer, Joseph Redding, has had the gratification of seeing his opera, "Fay-Yen-Fah" produced at the Monte Carlo Opera. The premiere last week was an important musical event on the Riviera. The book has been written by Templeton Crocker, also of San Francisco, and is lifted from Chinese mythology. The music is of an appropriate tone to accompany the story of Chinese superstition and the worship of the ancient Gods. The lead was held by Mme. Fanny Heldy.

(*Continued from preceding column.*)

Potemkin. As the incidents touched upon in the operetta are not so scandalous as those usually related to the detriment of Catherine's reputation, it is surmised that the original book has been considerably deleted. The scene of the second act on the banks of the Dneiper is remarkably beautiful, and the delightful music more than makes up for any deficiencies in the libretto.

"Houses of Sand."

This three-act play is the current attraction at the Hudson Theatre. It is termed a love drama, and was written by G. Marion Burton. The story is about a pretty Japanese girl who is beloved by the son of a rich New Yorker. They meet in the Japanese booth of the All-Nations Bazaar. The youth has quite a search before he finds her again in the shop of her uncle, the princely Yumato, and then there are obstacles to be overcome. There is a widow who wants to marry her daughter to the rich young man, and threatens to make certain disclosures concerning his parentage if her hopes are not realised. Then the young fellow bids the girl farewell, and she tries to commit suicide, but is saved by her uncle, who thereupon has a heart-to-heart talk with the lad's parents. It is then made known that the young man is partly of Japanese blood, and the lovers are permitted to marry.

LONDON VARIETY THEATRES.

THE COLISEUM.

Could anything be more expressive of good-nature than Neil Kenyon's slow smile? If all the Dunrobin characters he represents possess his amiable nature then Dunrobin is the place to live and die in. We have met the local bandmaster, the poet, and the bargee. Now we meet two more of the inhabitants. One is the village blacksmith. Like Little Tich's portrait of a member of the same calling, he is rather perturbed by the problem concerning what is a blacksmith when he is white. Both, likewise, are students of Ford. Neil Kenyon's experiments in this direction run to hybrids. By crossing a Ford with a Buick he declares it is possible to produce a—sewing machine. So he rambles on concerning anvil and furnace until it is time to change himself into "Macintyre the Bellman." Here we have the tragedy, resembling that of the bandmaster, of Dunrobin's determination to be up to date. Broadcasting has been installed, and therefore the profession of town-crier is flung into annihilation's waste. And yet the sorrows of Dunrobin strike us as being quite as pleasant as its triumphs.

"The Million Dollar Girl with a Knut and a Piano" is how Cyril Key and Jennie Keyworth describe themselves. She sings vivaciously of a million-dollar smile, and he explores the humorous possibilities of love-making in an aeroplane, besides giving a clever burlesque of Italian opera. Lovers of the inexplicable in conjuring are always glad to hear that Jack le Dair has returned to town; his tricks with a note which is traced to the inside of a candle, and with a torn card which is recovered from a cigarette, are two of the best we have seen.

In their expositions of married life Harry Gunn and Marjorie Fitzallen's abilities are revealed as of a very high order. The wedding is broadly comic throughout, but the Darby and Joan sequel contains genuine character acting. A newcomer, who proves well worth seeing, is Maru, a Spanish dancer. Hitherto we have seen only one or two types of the dances of her country. She, however, is capable of teaching us all there is to know on this subject.

Two items compete for preponderance in the bill. One is "Sumurûn," a delight for the eye. The other is Jack Hylton's Band, a feast for the ear. Besides such well-known pieces as "Do-wacka-do" and "I'm Gonna Bring a Water-melon" (according to the styles of famous composers), these masters of syncopation now give us "I'll See You in My Dreams," "Me and the Boy Friend," and a new waltz arrangement of "I know of Two Bright Eyes" and "Mighty Like a Rose." Each piece was performed with characteristic precision.

THE ALHAMBRA.

There must be a great deal of satisfaction in being a favourite of the music-halls. All men like to feel they cannot be replaced, and yet in practically all professions and businesses empty shoes are very quickly filled. Even famous actors suffer this fate, for when a Garrick dies a Kemble or a Kean triumphs in his most admired parts. Variety stars, on the other hand, wear shoes that no one else can step into.

Thus during the term Albert Whelan has been away from the Alhambra no other singer or raconteur has been able to make us forget him. Somebody else may choose the song he fancies, but nobody else can give us quite the same look of trusting friendship with the same upward look out of the corners of the eyes and aggressive sidelong set of the jaw. And somehow he manages to appear more immaculate than any other performer, more deft, yet casual, in the way he removes and folds his coat, more sound in his taste in such things as gloves and bows. That grave manner when singing is also his own. It adds tremendously to the effect of "Somebody Loves Me," because you feel he is very much concerned to find out who, and it adds to the fun of his many good stories, because here it acts by force of contrast. Love songs, such as "I'm Jealous of the Moon," yield every calory of their emotion when he sings them, and such merry jumbles as "My Mudder Doesn't Two-time Mootime" (at least this is how the title sounded to our ears) gain a new kind of humour.

Another contributor to the bill who pays a return visit is Eddie Morris, the Kid from Kentucky. He is an exponent of "the live-wire" philosophy. Not for an instant is he still. When he takes a drink he talks to the bottle. When he ends a song he has begun to dance. When he decides he must rest he jumps up from the chair as if he had sat on a pin—in order to tell a story. After "Down on the Ohio," he begins some by-play and chatter, which brings him straight to "Oh, How She Lied," and thence to his tender tale of his dog "Shadow."

Since three of last week's main attractions remain, this is another remarkable bill. For his song of "White, the Blacksmith," Little Tich has supplied himself with a very handsome view of a village smithy, and as the Duchess of Devonshire-Cream he now steps out of a beautiful golden frame. Harry Tate is still preoccupied in his office after the fashion of the characters Alice met through the looking-glass, employing marvellous powers of concentration on anything that serves no end. Yvonne George also continues to thrill us with her studies of intense moods.

Alfredo's Band is back again. To its lively syncopated strains Terpsichore whirls in her amazing dances, head over heels, sometimes backwards, sometimes forwards, always mindful of grace. Salerno juggles with objects familiar and unfamiliar, while maintaining a smile and manner of an agreeable host. There are also the living art studies of Henriette de Serris's impeccable models.

VICTORIA PALACE.

The Pimlico patrons are once again welcoming their favourites, Scott and Whaley. These two are always squabbling over something, and this time it is the small matter of eleven shillings, but how it rankles in the mind of the ebony-faced one! How easy and natural in their fun making are this famous pair,—it seems almost as if all their humour is impromptu, and their twenty odd minutes' tenure of the stage is sheer unadulterated joy throughout. Another important attraction is provided by Mr. John Birmingham and his Band (the Big Twelve). Their mission is to discourse sweet music, and they do it with a wealth of tone-colour and orchestral effect. One of their most interesting numbers is a waltz, "All Alone," which betrays the individual members of the Band as expert soloists.

Willy Picardy can be best described paradoxically as "very handy with his feet." He, in fact, accomplishes many things upside down which many jugglers would find difficult to undertake the right way up. Piling and poising one wooden box after another, for instance. Something original is also provided by the Benedetti Brothers, the acrobatic-fiddle experts. They rush and tumble all over the stage, they leap and fall over each other, but their music goes on.

The item of Miss Dorothy McBlain is one long stream of melody. Possessing almost unique gifts as a throat-whistler, she uses them in a succession of the world's most mellifluous melodies—Offenbach's "Barcarolle" and Mascagni's Intermezzo—to mention but two of them. Beautiful in appearance and graceful of movement Miss McBlain received a splendid reception for her artistic little turn. Another item which is very popular is that presented by Mr. George Jackley (vice Farlane and Mac). George is, of course, the acknowledged expert in the "aggrieved" and "injured innocence" type of humour. He has only to utter, "So I did," and the whole audience roar. The remaining two items are terpsichorean. Our Palace Girls need no introduction, and are in their best form. The other needs a special word of mention. It is a double-turn—Grant and Faber,—who do some very neat simultaneous dancing.

ISLINGTON EMPIRE.

Great enthusiasm marked the production of "Pages" at the Islington Empire on Monday night. Presented by Western Productions, and billed as a novelty revue, it is certainly one of the best shows of its class we have seen for some time. There are twenty scenes, some of them dazzlingly beautiful (especially the "Fountains of Perfume" scene) to which the striking costumes lend effective aid.

In the comedy scenes Mr. Billy Blackburn scores heavily, and was given a flattering reception. The Childs Bros. render able assistance, and both sing and dance well, while the Quaint Q's were heartily applauded for their clever part-singing.

Of the ladies special mention must be made of Miss Doffe Woodhill, Miss Nellie Turner, and Miss Diana Maxwell, who all deserve praise for their work, as also do the well-trained chorus who ably assist in many of the numbers.

WOOD GREEN EMPIRE.

Mr. Fred Karno's production, "The Love Match," continues its prosperous career, and is this week at the Wood Green Empire. This bright and attractive show wears remarkably well, the reason for this being an interesting and connected story, bright stage settings, in which a country mansion in the height of the hunting season is largely the venue; and, above all, the presence in the cast of so genuine a comedian as Billy Danvers, than whom, as a laugh-getter by original and clean methods, it would be hard to equal. But Billy, though so large an asset, does not rely wholly upon himself, being associated in the piece with clever companions, who together "get over" so completely as to render "The Love Match" one of the outstanding successes on the road to-day.

Among the clever and dramatic interludes submitted is that by Mr. Fred Holt and Effie Bartlett, the heartless and criminal foster parents of the heroine, in a scene in which they try, unsuccessfully, to compel their daughter to embark on a career as a crook. Mr. Holt is also responsible for another clever character study—that of a poacher "caught in the act" by the young owner of the property on which he is operating. Miss Evelyn Sanders is a pert and piquant factory lass, who is later—after many amusing "slips"—led to the altar by the ubiquitous Billy; Miss Marie Ellis is an attractive heroine, whose pleasing voice is heard to effect in several pretty songs; Mr. H. Ryeland-Leigh as a kind-hearted English aristocrat, submits an excellent and unforced character study; and Mr. Lionel Scott as the "villain of the piece" is also well placed. The other members of the cast all do well, and mention should not be omitted of "Papyrus," a highly-trained horse, which goes through many diverting tricks. The hunting scenes are very animated and full of colour.

"VOLUMES"

At the Hammersmith Palace.

The bright production "Volumes" is at the Hammersmith Palace this week. Novel features of the show, which is presented by Messrs. Ray Brothers, include a living game of "Nap," in which the fair ladies of the chorus represent the cards; a very entertaining burlesque of the Corsican Brothers, and a Japanese scene which introduces some pretty lighting effects. Another cameo which was productive of much merriment depicted a much-harassed manager interviewing stage aspirants, to the obvious delight of the theatre char-lady.

This production introduces a new comedian, Mr. Arthur Forbes. He is a resourceful fellow, who makes all his points, and a little into the bargain. Two of his scenes are particularly funny. In one he is the hen-pecked husband making a pudding (for the lodger) that will kill at sight. In the other he is an inebriated gent who intrudes on a neighbour's household in a gaily inconsequential manner. The company also boasts two very excellent lady artists in Miss May Yorke, who can not only sing a song, but also has a big vein of low-comedy, and Miss Winifred Silver, a charming blonde who sings and dances most artistically. A special word of praise is also due to Mr. William Thomson, who sings robustly and handles every situation with ease and assurance, whilst Mr. Harry Tenney works throughout with unflagging spirits in a number of important roles. There is a capital troupe of dancers, and other parts are more than adequately played by Miss Viva Claire, Miss Joy Lamont, Mr. Jack Handson, and Mr. Edward Milton.

VETERAN STARS OF VARIETY

At the Canterbury.

The Canterbury Theatre of Varieties had a capacity house on Monday afternoon, when the curtain rose and revealed a galaxy of old-time stars, with the words "Old Memories" at the back. Tom Costello was chairman, and supporting him were Johnny Dwyer, T. W. Barrett, Maggie Rimmer, Marie Collins, Harry Wedburn, Arthur Albert, and Florrie Robina. The opening choruses, "Jolly Old Pals" and "Here We Are Again" were taken up lustily by the huge audience, and then Mr. Costello, introducing each of the veteran stars, said they had all appeared at the dear old Canterbury, and starred on that stage in the days when variety was variety. Mr. Johnny Dwyer sang the number he made famous 35 years ago, "I Wish There Was No Prisons"; "the oldest comedian on the stage to-day" (vide Mr. Costello); T. W. Barrett sang "Scarborough"; Maggie Rimmer sang "Mignonette" and did her famous slate dance; Marie Collins sang "Boys of the Empire"; Harry Wedburn, "I'll Be There"; Arthur Albert, "My Daddy's the Engineer"; and Florrie Robina, "Two Maiden Aunts of Mine." They were, one and all, enthusiastically applauded, and each had to sing the chorus again, in which the audience joined. For a finale Mr. Costello did his wonderful "Poor Old Clown" study, and "At Trinity Church," bringing down the curtain to enormous applause. It was a real old-time show, and the preponderance of elderly people in the auditorium so heartily enjoying every moment was a sight not easily forgotten. Mr. A. E. Corrick, general manager, is to be congratulated on securing these stars.

"BETTER DAYS"

At Liverpool.

Revue, by Julian Wylie, produced at the Liverpool Empire, on Monday, March 9.

A finer show than "Better Days" for the opening of the palatial Liverpool Empire could scarcely have been selected. It was fitting that such a beautiful building should start its career under happy auspices, and with an entertainment that accorded with its importance in the theatrical world. Every available inch of space was occupied on Monday, the audience numbering 2,800, and the greatest enthusiasm prevailed.

"Better Days," superbly staged, possesses much originality and freshness. There is an abundance of fun, entrancing music, and a splendid all round company of artists, who work as a harmonious whole.

An artistic and novel feature is a burlesque on Gilbert and Sullivan opera, the music for which has been written by Herman Finck and the lyrics by Laurie Wylie. Several operas, such as "Yeoman of the Guard," "Patience," "Mikado," "Gondoliers," and the "Pirates," are mixed up in a remarkable manner, the outstanding impersonations being those of Henry Lytton and Bertha Lewis, capitally done by Stanley Lupino and Maisie Gay. Then comes "Penny Plain, Twopence Coloured," a laughable marionette sketch, in which the principal parts are taken by Stanley Lupino, Connie Emerald, Phil Phillips, and Larry O'Brien.

Brilliant stage setting is seen in the "Beads" ballet, into which are introduced coral beads, "under the sea," and jade beads, in "A Chinese Garden," all of which are described in song and dance, Ruth French and Anatole Wiltzak being prominent. The costumes are almost beyond description. "The Show Case" is another lovely picture, showing good stage management, and "Love Will Find the Way" is an arrangement in silver and purple. Among amusing episodes are "For the Flag," a burlesque on the relief of Lucknow, with Maisie Gay as the woman who "heard the pipers," "Ancestors of the Future," "Hello, New York," where Stanley Lupino sings a humorous ditty about the snails and the ostrich, and "The Members' Entrance."

Michel Fokines' "Frollicking Gods" ballet is a sheer delight. The scene represents a museum visited by amusing people who come to stare at the marble statues of the gods. A couple of lovers find themselves locked in after the other members of the public have left. Then the gods come to life and a scene of boisterousness starts, which brings in the keeper who has the lovers arrested. Left once more to themselves, the statues dance until daylight. Ruth French and Anatole Wiltzak (the lovers) earn rounds of applause for their graceful movements.

The closing stages of this noteworthy revue, the "Wylie Vocal Band," conducted by May Clapham, is admirable in every way and earned much favour.

Among other members of the company were Madge Elliott, Bertram Dench, Bernard Dudley, and George Baker, a capital vocalist, all of whom contribute valuably to the success.

LONDON THEATRES OF VARIETIES, LTD.
Managing Director—MR. CHARLES GULLIVER.

THE PALLADIUM.
LAST WEEK. Charles Gulliver's Revue,
"THE WHIRL OF THE WORLD"
(Produced by Albert de Courville).
Featuring—CHARLES AUSTIN, TOOTS POUNDS,
WALTER WILLIAMS, NERVO & KNOX, CLAUDE GARDNER, VERA WRAY, MARK STONE, ALICE KNIGHT.
Two Performances Daily, 2-30 and 8-15
All Seats Bookable (Gerrard 1004). Box Office 10 to 9-30.

Companies for week commencing March 16th:

6-30 **HOLBORN EMP.** 9-0
O'HANLON & ZAMBUNI.
HARRY WELDON.
NAT D. AYER.
MARIE AMBROSE.
FRED CURRAN.
REG. WENTWORTH.
TOM E. HUGHES.
YOST & CLADY.
LES STORKS.

6-40 **KILBURN EMPIRE** 9-0
HAL JONES & REG. STONE.
PETER BERNARD.
CARR LYNN.
TERRY'S JUVENILES.
TERRY TWINS.
DOROTHY COLSTON.
NIOBE.
HAL WRIGHT.
TEXO.

6-15 **LEWISHAM HIP.** 8-40
The Show that has made Millions Laugh.
"CASEY'S COURT."
WILL MURRAY as "MRS. CASEY."

6-40 **CAMBERWELL PL.** 9-0
SIX BROS. LUCK Present—
"FORBIDDEN FRUIT."
EDGAR COOKE,
VIRGINIA DAVIS,
and
MABEL THORNE.

6-40 **GRAND, Clapham J.** 9-0
J. W. RICKABY.
FYNE & HURLEY.
THE ACT BEAUTIFUL.
JACK LANE.
ZETTA MOR.
ROLF SLATER.
VICTOR KING.
CYCLING BROCKS.
PRESTO.

6-40 **HAMMERSMITH PL.** 9-0
CHARLES GULLIVER Presents—
SHIRLEY KELLOG,
with
CLARKSON ROSE,
In a Spectacular New Revue,
"HAPPY HOURS"

6-40 **ILFORD HIPPO.** 9-0
ALBERT DE COURVILLE Presents a New Revue,
"WONDERS."
Starring
JOS. ALEXANDRE,
with
Full London Company
and
THE CONEY ISLAND BAND.

6-40 **SHOREDITCH OLY.** 9-0
ERNIE MAYNE,
In a New Revue,
"A WORKING GIRL."
and
ALL-STAR COMPANY.

6-30 **CROYDON EMPIRE** 8-45
"PLANTATION NIGHTS"
HARRY CHAMPION.
VERA WOOTTON.
BETTY ROWLANDS.
FREDERIC CULPITT.
BILLY SIMPSON,
and
THE PLANTATION BAND.

6-40 **ISLINGTON EMPIRE** 9-0
"HOLLYWOOD FOLLIES."
An American Musical Burlesque.
Incomparable Cast includes
HARRY & BURTON LESTER.

6-40 **POPLAR HIPPO.** 9-0
TOMMY MOSTOL Productions Present—
"THE GOLDEN WEST."
Featuring
EDDIE POLO,
The Famous American Film Star Artiste,
Who Will Appear in Person,
and
TOMMY MOSTOL (Himself).

6-40 **WILLESDEN HIP.** 9-0
"THE BARNSTORMERS."
Cast Includes—
JACK MORRISON.
COOPER & LAIT.
DAN WHITLEY.
VIOLET PARRY.
JACK LEOPOLD.

6-40 **ROTHERHITHE HIP.** 9-0
"THE POWER OF THE CROSS."

6-40 **COLLINS'S** 9-0
"HOME, SWEET HOME."

NEW OXFORD THEATRE
6-30 TWICE NIGHTLY 9-0
"KHAKI."
A Super Production. Featuring—ERNIE LOTINGA.
Telephone: Museum 1740.

HOLBORN EMPIRE. Week beginning March 16th.

MISS KATHLEEN O'HANLON and MR. THEO. ZAMBUNI

Present their Original Creation: **"A CABARET IN CUBA"**
(first time in England) *From the NATIONAL THEATRE, BUENOS AIRES*

With an ARGENTINE ORCHESTRA and SENORITA BRUNNELLESCHI

Excerpts from the London Newspapers:

Apropos their present appearance in special dances at the Piccadilly Hotel

MISS KATHLEEN O'HANLON and MR. THEO. ZAMBUNI

"Reveal a high degree of dramatic power."
Daily Telegraph, February 19th, 1925.

"Character dancing, which creates a sensation."
Reynolds's News, February 22nd, 1925.

"Perfect in their brutal artistry."
The Star, February 16th, 1925.

"Seldom have I seen such brilliant dancing."
B.N. in *The Weekly Dispatch*, Feb. 22nd, 1925.

"Still married and still happy."
Mr. London in *The Daily Graphic*, March 3rd, 1925.

THE VARIETY WORLD.

Vaudeville Golfers—Harry Day's New Revue—A Welcome Return Ladies' Guild Matinee.

"Notions."

At the Empire, Bristol, on Monday, Mr. Harry Day will present a new revue, entitled "Notions." For the opening night only there will be one performance, but twice nightly for the remainder of the week. The cast includes Ivor Vintor, Jun., Jessiman, Gracie Rosslyn, Yovtha Rose, Levoie and Moran, Alexander Dane, Gregorian Singers, and Howard Flynn and his Band. "Notions" is devised and staged by Charles Henry.

Miss Sadie Balcombe.

In our notice of Bruce Bairnsfather's revue, "Ullo," at the Liverpool Hippodrome recently, the name of one of the principal ladies, Miss Sadie Balcombe, was inadvertently omitted.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that six death levies are now due on the 1925 book. Red stamps 10.

Master David Weir, who is having such a successful run with Fred Karno's Follies, established himself as a very great favourite at the London Shoreditch last week. He attributes much of his success to his number "I Like a Doughnut (with Jam in the Middle)," which he has worked consistently throughout the tour.

"A Cabaret in Cuba."

On Monday next, Miss Kathleen O'Hanlon and Mr. Theo. Zambuni will present for the first time in London "A Cabaret in Cuba" at the Holborn Empire. These remarkable character dancers are fresh from their successes in North and South America, and are also doing special dances at the Piccadilly Hotel. Miss O'Hanlon is a lovely red-haired Irish girl, and Mr. Zambuni is a dark Greek, who is both athlete and artist. They are supported by an Argentine orchestra and Senorita Brunnelleschi.

Lucky Golfers.

We have had the privilege of inspecting the "advance proof" of the handsome fixture list which is being printed this year for the Vaudeville Golfing Society. Evolved by the energetic secretary, Mr. Alfred Hayward, the list indicates that a positive orgy of the Royal and Ancient game is in store for the lucky members this season. The first important fixture is that for the Senior and Junior Annual Trophies, which takes place at Coombe Hill on Thursday, March 26. Thenceforward there is one long succession of competitions and matches. As regard the matches, encounters have been arranged with Harrow, Brent Valley, and Sudbury. Altogether, it is "some" fixture list.

Golfers' Committee Meeting.

A committee meeting of the Vaudeville Golfing Society will be held on Wednesday, March 18, in the oak room of the Palladium. Proceedings will commence at 11-30 a.m.

Sammy Shields, the Pioneer.

Mr. Sammy Shields has set the ball rolling in golfing matters this season by beating Mr. Greeves Johnson in the final of the Barclay Cup competition last week—a match which has been outstanding since last October. The match, which took place at Coombe Hill, was a very exciting affair, Sammy triumphing by the narrow margin of a stroke. There is an element of poetic justice in this result, as it was largely through Sammy's instrumentality that Mr. George Barclay put up a second cup for competition. The original was won outright, and Sammy now becomes holder of the present one for a year.

German Artists.

Certain members of the International Artists' Lodge of Germany are agitating for the employment of German music-hall acts in all the German music-halls to the extent of 50 per cent. of every programme. This has been occasioned by the fact that certain German managers are presenting purely international programmes, in which rarely or never a German act is seen.

International Artists' Congress.

The International Artists' Congress was held during the week in Brussels under the auspices of the World's League of Artists, known on the continent as the L.M.O.A. We understand that representatives of the following organisations attended:—The International Artists' Lodge of Germany; the International Artists' Organisation of Austria; the Union Artistique Belge of Belgium; La Primitiva Espanola, Spain; La Cyndicat des Artists, of France the Netherland Artists' Federation of Holland; the Hungarian Artists' Federation; the Scandinavian Artists' Federation; and the Assoziazione Teatrale Artistice of Italy. The executive committee of the V.A.F., after full consideration of the matter, came to the conclusion that the time was not ripe for British representatives to attend the congress.

"The Vanity Box."

"The Vanity Box" opens at the Nottingham Empire on March 23. In the cast are Mona Vivian and Will Hay.

Dr. Walford Bodie.

Dr. Walford Bodie continues his record-breaking tour with his revised, super musical comedy, electrical revue, "Fun on an Ocean Liner." During his four weeks' tour of Ireland, he broke records at every town visited, playing in the four weeks to over 96,000 people. He is fully booked up till August, and now booking 1926. This week he is playing to record business at the Palace Theatre, Rawtenstall, and next week goes to New Princess Theatre, Blackburn. His new show is creating a furore wherever he goes, and his splendid display of pictorial printing is the talk of every town visited.

Will Fyffe.

On Saturday last Will Fyffe sailed by the "Orama" for Australia, and is due to open at Melbourne towards the end of next month, where he may be sure of a big welcome. Will can only remain down under for a few months, as he must return for his second consecutive season in pantomime at the Theatre Royal, Newcastle. Sir Oswald Stoll has booked Will exclusively for London at the conclusion of the above engagements.

Joe Hayman Hustles.

Owing to the unfortunate indisposition of Frederic Bentley, who was to appear in the new edition of "All in Favour" this week, Tom Arnold was compelled to change his plans, and is presenting an entirely new show, "The Vanity Box," at the Empire, Nottingham, next week. Although a busy man these days, Joe Hayman wrote an entirely new book for this show in 14 days, and in addition to playing in "Potash and Perlmutter" this week at the Metropolitan, is busily engaged with the rehearsals of the new show.

Frederic Bentley.

Making his reappearance at Darlington recently in "All in Favour," Frederic Bentley was not feeling too well, and later in the week was compelled to resign his part, and return to London, when his medical adviser informed him that it would be necessary for him to take a prolonged rest. Acting upon this advice Freddie left yesterday with Mrs. Bentley and her sister for the South of France, staying for awhile at Monte Carlo, and thence to Italy for a few weeks.

For South Africa.

Sydney and Adelaide sailed from Liverpool on Saturday, the 7th instant, per S.S. "Suevic," to fulfil an engagement with the African Theatres Limited, booked by the I.V.T.A., Limited.

Eddie Morris.

The Kid from Kentucky, Eddie Morris, who made such a good impression in "Poppy" at the Gaiety, is back in the West End again, playing at the Alhambra this week, and remains in town for the next six weeks.

David J. Erlston.

David J. Erlston, who for the past few months has been general manager for Albert De Courville's "Love and Kisses" Co., finished with that show on Saturday last at Willesden to take up the part of Perlmutter in "Potash and Perlmutter," which opened its tour at the Metropolitan on Monday. Mr. Erlston was very popular with the "Love and Kisses" Co., and both the principals and chorus made him handsome gifts on Saturday.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to thank the following for Matinee donations per Miss Lottie Albert:—Andre Charlot, Esq., £2 2s.; C. B. Russell, Esq., £1 1s.; Miss Anna Dorothy, £1; Nixon Gray, Esq., Mrs. S. Barling, and Percy Coleman, Esq., 10/6 each. Miss Gracie Fields is thanked for her annual subscription of £1 1s., and Miss Florence Dwyer for a collection of 12/- from the "Episodes" Revue Co.

The committee wish to thank Mr. Harry Hudson for the sympathetic speech he made for the Ladies' Guild at the Finsbury Park Empire last week, which resulted in a record sum, which will be published later with the whole of the Moss Empire Theatres.

Further gifts towards the Matinee auction have been received from Messrs. Gleitzman and Ring, a handsome fur, and Messrs. M. Melachrine have sent cigarettes, and Messrs. Charles Bond chocolates for sale in the theatre.

The Matinee, which takes place at the Prince of Wales's Theatre on March 31, is going very strong, and those wishing to be present should make early application to the secretary or to Miss Lottie Albert, 31, Ridgmount Gardens.

"Some Hamlets" is the title of the act selected by Mr. Bransby Williams for his reappearance at the Coliseum on Monday after his 52,000 miles tour of the Colonies. In the space of about twenty minutes Mr. Williams will give life-like impressions of half-a-dozen famous actors in the part of the Melancholy Dane. Several of the impersonations, representing comedians like G. P. Huntley and the late R. G. Knowles, will be not so melancholy. The serious ones are to include the Hamlets of Sir Henry Irving, Wilson Barrett, Sir Johnston Forbes-Robertson, and Sir Herbert Tree.

Miss Hetty King.

Miss Hetty King, the famous male impersonator, has just completed a successful tour of Australia and Africa, and she is expected back in England in April. Miss King will make a brief English tour before sailing for America.

Mr. Tree and Miss Tree.

Opening at the Criterion a couple of weeks ago, Mr. Tree and Miss Tree have proved a great attraction with their novel entertainment, and we hear they have been re-engaged for a long season at this popular resort.

George Jackley.

In the absence of Farlane and Mac at the Victoria Palace this week, John Hayman was fortunate in being able to secure George Jackley, who was taking a rest after pantomime at the Lyceum. George was in fine form, and was given a very hearty reception. Next week he returns to the Mile End Empire, and at the same time will be rehearsing for a production which opens at the Islington Empire on the 30th.

Zetta Mor.

At present playing on the Moss tour, and appearing this week at Finsbury Park, Zetta Mor is doing exceedingly well with her present act, which includes several impressions of well-known stars.

Andie Powers.

Concluding a long season in production under Fred Karno in "The Love Match," Andie Powers has been playing his single act for the past two months. On Monday week he opens in "Unemployed" at the Grand Theatre, Brighton.

"Cheerio."

With perhaps one or two exceptions "Cheerio" is the only revue in England with a Jew comedian. It was at Edmonton last week. Murray Leslie—he is Eddie Cantor's cousin—is the Jew comic, his style being entirely new to this country.

Ladies' Dance Orchestra.

The ladies' dance orchestra, at present playing at Covent Garden, strikes a new note in the dance world. Organised within a few hours by Hilda Ward (the saxophonist), this excellent combination of ten of London's best lady musicians played at Olympia, where they were so successful that they were at once engaged for their present work. Mr. Norman Lee, the well-known revue producer, sees possibilities of the ladies being a great attraction for the Gulliver circuit, where they start next week.

"Special Paragraphs."

Jack Hylton and his Band are at the Coliseum this week, where, if it is possible, they are more popular than ever. Included in Jack's repertoire are—"Eat More Fruit," "Sahara," and "I Wonder What's Become of Sally." All three numbers are going tremendously.

Lake and Lyon.

Michael Lyon, of the Universal Variety Agency, has entered into a working arrangement with Lake's Variety Agency. We trust that the alliterative fusion of Lyon and Lake will spell good business.

London Hippodrome.

Julian Wylie's new revue, "Better Days," produced at the new Empire Theatre, Liverpool, last Monday, has been accorded the heartiest of receptions. It will have its first presentation at the London Hippodrome on Thursday next. The explosion of sewer gas at the Hippodrome on Sunday last has been greatly exaggerated. It has proved but a very small affair, and will in no way prevent "Better Days" being produced on the date originally fixed. All that happened was that two electric cables fused, and such damage as was done has already been made good.

M.H.A.R.A.

The 95th meeting of the management committee of the Music Hall Artists' Railway Association was held on Wednesday, March 4, when the following members were present:—Messrs. George D'Albert (chairman of the committee), who presided, Cecil Morley, Harry Marlow (hon. trustee), Monte Bayly (hon. treasurer), Geo. Beachcroft, Alf. Herald, and C. Douglas Stuart (secretary). An important matter concerning one of the provincial agencies was discussed and dealt with. The question of the price of membership cards for a certain company was considered and decided upon. Mr. McCarthy submitted the weekly financial statement, which was passed as read. Three cheques were ordered to be drawn and the meeting terminated.

Lily Morris.

Further news from New York tells of the continued success of Lily Morris on her second week at the Palace, where, according to the critics, Lily proved more popular than ever. At the same time Lily was appearing at Riverside. On Monday week this popular entertainer returns to the Victoria Palace, with the Alhambra to follow for two weeks.

GALLERY FIRST NIGHTERS' CLUB.

Annual Dinner.

"We are moved that you should take this opportunity to say that you like our work," said Miss Edith Evans, in replying for the visitors at the 22nd annual dinner of the Gallery First Nighters' Club, held at Frascati's on Sunday last. This was the key-note of the evening—the gallery first nighters paying homage to the actors and actresses whom they see across the footlights. A distinguished company of over 200, presided over by the Club's president, Mr. Leslie Bloom, included Miss Lilian Braithwaite, Mr. and Mrs. George Tully, Mr. Holman Clark, Mr. O. B. Clarence, Miss Edith Evans, Miss Gwen. Ffrangcon-Davies, Miss Cathleen Nesbitt, Mr. Frank Cellier, Mr. William Foss, Miss Mary Clare, Mr. Lawrence Anderson, Mr. Frank Cochrane, Mr. A. Greville Collis, Miss Betty Ross Clarke, Mr. S. Hasluck, Miss Sybil Ward, Miss Olivia Burleigh, Mr. T. J. Kealy, Miss Norah Blaney, Miss Gwen. Farrar, and Mr. Archie de Bear.

Mr. Arthur, in proposing the toast of the Club, said that as one of the founders 28 years ago it was the privilege of advancing senility to be proud of their pilgrims' progress, and he made no apology for their long and prosperous existence. Sir Alfred Butt could change the management of Drury Lane as often as he liked, but they preferred to retain their youthful committee of bald-headed octogenarians. He observed that it was much harder to get into the gallery on a first night, but it was still quite easy to be thrown out! They still strongly objected to pit and gallery seats having to be booked in advance; the queue obstruction could be minimised by prohibiting seats outside the theatre. He also complained of the lack of uniformity in gallery prices, but amusingly observed that this grievance having been extended to the stalls and circle on first nights, they were prepared to co-operate with the O.P. Club in any sympathetic strike! They were out to foster the spirit of playgoing and to extend every encouragement to the artists, and would always endeavour to promote the welfare and prosperity of the London stage.

The toast of the drama was proposed by Mr. Leslie Bloom, the President, who said the drama was flourishing. According to some people, however, it had been going to the dogs for years, and heaps of people were decrying it. He cited as evidence of his contention the Everyman Theatre, where Mr. Norman McDermott was doing such fine work; the Fulham Grand, the Century, the Kew Theatre, and the repertory and little theatres springing up throughout England. He also mentioned the fine work of the Lena Ashwell players. The theatre would be very much alive when other forms of entertainment were forgotten. He referred to the all-round excellence in acting in London to-day, and said the high standard was due to an equally high standard of criticism. The old cry of organised opposition had again been raised, and he also complained that the entertainment tax relief was not passed on to the playgoer in every case. Referring to coughing in the theatre, it would be a good thing, he thought, if a packet of cough lozenges were given with every programme. In summarising some of the events of the year, Mr. Bloom said that they were glad Ellen Terry had been honoured, and they mourned William Archer's death. Basil Dean worked on the right lines at Drury Lane, he thought, but managements underrated the drawing attraction of Shakespeare. The outstanding success of the year was "St. Joan," in which Sybil Thorndyke's performance ranked as one of the acting triumphs of our day. "St. Joan" was the finest play written since Shakespeare, and would live for ever.

Mr. George Tully, in reply, mentioned that Mr. Bloom had referred to him as a "finished" actor, and said he hoped he didn't really mean that. He had had four first nights since June, and they were really terrible things! Mr. Tully then told a number of good stories, including an amusing experience he had in Dublin. He was most impressively announced before his entrance as "His Serene Highness," and when he walked on the stage a voice from the gallery exclaimed "Holy smoke, it's George!" He concluded by thanking them for the great honour bestowed upon him.

The Vice-President, Mr. Harry Major, proposed the toast of the visitors, who were, he said, building their section of the Great Temple of Fine Art. He mentioned Miss Lilian Braithwaite's long distinguished career on the London stage—her acting in "Lady Windermere's Fan," "The Thief," "The Importance of Being Earnest," and her wonderful performance in "A Bill of Divorcement," which was only eclipsed by her present part in "The Vortex." Miss Gwen. Ffrangcon-Davies had charmed all by her performances in "The Immortal Hour," "Back to Methuselah," and "A Midsummer Night's Dream." Miss Cathleen Nesbitt, whose acting as "Yasmin" in "Hassan," and in "Spring Cleaning," was a sheer joy. He also mentioned Miss Mary Clare's "double turn" in "Silence" and "A Midsummer Night's Dream," and her acting in "White Cargo" and "The Likes of 'Er." Mr. Holman Clark, who produced more plays than any man in London, and mentioned his outstanding parts. Mr. Frank Cellier's Shakespearean studies, Mr. O. B. Clarence, Mr. Frank Cochrane, Mr. Anderson, Miss Betty Ross Clarke, Miss Olivia Burleigh, Mr. Arthur Pusey, and finally Miss Edith Evans, "one of the finest actresses on the London stage."

Miss Edith Evans, in reply, spoke with obvious sincerity of the uncomfortable galleryites, and said that the players were no good without an audience, and how exhilarating the feeling on a terrible first night to know they had a wonderful body of people there to encourage them. The actors and actresses should give a party, she thought, to entertain the Gallery First Nighters, instead of being entertained by them. What she lacked in eloquence she said, she made up in sincerity. She did thank them for inviting her, and was glad and proud to know the enthusiastic people sitting in the gallery ready to give the best of their appreciation as they tried to give them the best of their work.

Mr. Hannen Swaffer, proposing the toast of the chairman, said Mr. Bloom was the only member of the Gallery First Nighters who always sits in the stalls, and who knows Ivor Novello by his front name! That evening, he said, was the best first night of the year. Mr. Bloom returned thanks.

The concert, a really excellent entertainment, was contributed to by Norah Blainey and Gwen. Farrar, Herbert Thorpe and Ashmore Burch, Lawrence Anderson, Frank Cochrane, Edgar Coyle and Barbara Allen, Mrs. Stanley Jones and Miss Nora Drake.

"LILAC TIME"

At Croydon.

Messrs. Macdonald and Young's production, "Lilac Time," is at the Grand Theatre, Croydon, this week, and is playing to large and enthusiastic audiences. The play is excellently staged, and the strong cast includes Mr. Courtice Pounds in his original part of Schubert. Excellent performances are also given by Mr. Arthur Hosking and Miss Evelyn Thomas, the singing of both being delightful.

During his three years with the British National Opera Company Frederic Collier has never missed a performance for which he was cast. This is said to be a record among singers.

A CORRECTION.

The name of the author of "The New Spirit in the European Theatre," to which we referred in a recent issue, is Mr. Huntly Carter. We regret that owing to a printers' error the name was mis-spelt.

NEWLOVE PRODUCTIONS

PRESENT

CROSS WORDS

The Up-to-the-Minute Laughing Hit of 1925.

THE CAST INCLUDES

HORACE JONES

DULCIE CHASE DOROTHY VERNON

GEO. GRAHAM DENNIS GREER

HARRY MALCOLM

"A well-staged production with much tuneful music, pretty dresses, and real sterling comedy."
—*The Stage.*

"Staged in eight artistic scenes, rich in genuine humour and abounding in tuneful music."
—*The Era.*

This week: Hippodrome, Poplar.

L.T.V. TOUR.

All Communications:

HARRY DAY'S AGENCY.

NEXT WEEK'S CALLS.

MONDAY, MARCH 16, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR APRIL 6 NOW DUE.

ALBANY WARD THEATRES, LTD.

(Note.—Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12.)

WEYMOUTH JUBILEE HALL.—"Cartoons."

JERSEY OPERA HOUSE.—The London Players present "The Knave of Diamonds."

JERSEY ALHAMBRA.—Le Max and Jenette.

SALISBURY PALACE.—"Happy Days."

YEOVIL PALACE.—James Hunter.

BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal, 2).—The Famous Swanees, Shogun and Ryder, Dorothy McBlain, Allison and Dennis, Harry Whitehead, Agar and Young, Gellin and Borgstrom.

NORWICH THEATRE ROYAL.—"The Cat and the Canary."

HAMILTON HIPPODROME (rehearsal, 1).—Anglo-Scottish Productions present "Are You Working?"

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Allan and Elvey.

IPSWICH HIPPODROME (rehearsal, 11.30).—King and Benson present "Sign On."

IPSWICH LYCEUM THEATRE.—"The Bat."

PAISLEY THEATRE (rehearsal, 12).—"The White Sister."

PAISLEY RINK PALACE (rehearsal, 12).—Verne and Anna, Ellis Barrieton, Sisters Grant.

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME.—Jack B. Taylor presents "Running Wild" Revue.

MANCHESTER JUNCTION THEATRE.—Pictures and company as booked.

MANCHESTER METROPOLE THEATRE.—George Sax presents "Sixes and Sevens" Revue.

MANCHESTER OSBORNE THEATRE.—The "Saltcoats" Amusements present "Scotch Broth" Revue.

MANCHESTER KING'S THEATRE.—The Broadhead Players present "The Eternal City."

MANCHESTER QUEEN'S PARK HIPPODROME.—The Broadhead Players present "The Ragged Prince."

MANCHESTER EMPRESS THEATRE.—Picture entertainment.

ECCLES CROWN THEATRE.—The Broadhead Players present "Her Love against the World."

PRESTON ROYAL HIPPODROME.—The Broadhead Players present "The Maid of the Mill," "Daughter of Babylon."

PRESTON PALACE THEATRE.—Picture entertainment.

SALFORD ROYAL HIPPODROME.—A. Septimus presents "Stepping Stones" Revue.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—G. E. Williams presents "Merry and Bright" Revue.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Patti Regina, Pictures, 5 Roses.

LIVERPOOL PAVILION THEATRE.—Ernie Lotinga presents "The Loom" Revue.

BURY HIPPODROME.—The Broadhead Players present "Boy of My Heart," "The Hypocrite."

MORECAMBE WINTER GARDENS.—Picture entertainment.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Laurence and Parsons' revue, "The Jog Trot."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Creation Productions present "Creations."

WEST BROMWICH THEATRE ROYAL.—"Reveille."

LONDON SYNDICATE HALLS.

(See p. 17.)

LONDON THEATRES OF VARIETIES, LTD.

(See p. 12.)

MACNAGHTEN CIRCUIT.

(Rehearsal at all halls at 12 o'clock.)

WARRINGTON.—P. M. Turner's "Globe Trot."

BURNLEY.—J. Cumming's "Peg Tops."

SOUTHAMPTON.—Archie Pitt's "A Week's Pleasure."

CARLISLE.—Firth Shephard's "Honeymoon Girl."

BRADFORD.—A. E. Miles and A. Maude's "Marguerite."

HUDDERSFIELD.—A. E. Lyon's "Tonics."

HALIFAX.—West's, Ltd., "Nobby, V.C."

BLACKBURN.—Wylie Tate's "Mr. Tickle, M.P."

LEICESTER.—Company as booked.

MOSS' EMPIRES.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empire present Julian Wylie's production, "Better Days."

FINSBURY PARK EMPIRE (rehearsal, 1).—Tom Arnold presents "The Pepper Box." Cast includes Mamie Soutter, Jimmy Austin, George Doonan.

NEW CROSS EMPIRE (rehearsal, 1).—Paddy Saunders, Willy Picardy, John Birmingham and his Band, Rupert Hazell, Lily Moore assisted by Percy Martin, Wilson Hallett.

STRATFORD EMPIRE (rehearsal, 1).—The Vedras, Austin Rudd, G. H. Elliott, Nixon Grey, Alice Craven, the Melford Three, the Four Bennos.

VICTORIA PALACE (rehearsal, 11.30).—Layton and Johnstone, Tucker, Coram, "Our Palace Girls," Elroy, Frank Ginnett and Co., the Two Cures, Mill Hill, Johnson Sisters.

CARDIFF EMPIRE (rehearsal, 1).—Harry Norris presents "Larks." Cast includes G. S. Melvin, Maudie Francis, Jack Boot.

SWANSEA EMPIRE (rehearsal, 2).—Bruce Green, Leslie Strange, Kirkby and Hudson, Rodney Hudson's Eight Vanity Girls with the Germaines, Little Pipifax and Co., Tina Paynola, Wallau and Partner."

NEWPORT EMPIRE (rehearsal, 1).—Harry Slingsby presents "Zip." Cast includes Billy Caryll, Sterndale, Hilda Mundy.

NOTTINGHAM EMPIRE (rehearsal, 1).—Tom Arnold presents "The Vanity Box." Cast includes Will Hay, Mona Vivian.

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Robert Evett presents José Collins in "Fragonita."

GLASGOW ALHAMBRA (rehearsal, 11).—"Our Betters."

GLASGOW EMPIRE (rehearsal, 11).—Jack Le Dair, Maud Gill Trio, Joe Jackson, Rodney Hudson's Eight Moss Girls, with Bert Neilson, Fred Barnes, Kennedy and Coppin.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—T. Elder Hearn presents "Cheerio of 1925."

BIRMINGHAM GRAND (rehearsal, 1).—Clarke and Roberts, Leopold and Ft. Yvonne Arnaud, Hilda Glyder, Lillian Burgiss, Rodney Hudson's Eight Empire Girls, with Edna Maude, the Westwoods.

LIVERPOOL EMPIRE (rehearsal, 1).—"The Co-Optimists."

LEEDS EMPIRE (rehearsal, 1).—Hugo Darty and Partner, St. Juste and Higgins, J. W. Jackson's 12 English Dancers, Ernest Hastings, May Henderson, Renee and Godfrey, Frank Benson.

HULL PALACE (rehearsal, 1).—Arthur Treacher presents "The Love Doctor." Cast includes Maidie Hope, Arthur Treacher, Burny Doyle.

SHEFFIELD EMPIRE (rehearsal, 1).—Wheeler and Mason present "Gadgets."

BRADFORD ALHAMBRA (rehearsal, 12.15).—Tom Arnold presents "The Melody Box." Cast includes Elsie Bower and Freddie Forbes.

EDINBURGH EMPIRE (rehearsal, 12).—Fred Karno presents "Miss 1925." Cast includes Harry Herbert and Doris Ashton.

NEWCASTLE EMPIRE (rehearsal, 1).—Robertson's Productions present "The Dairymaids." Cast includes Barry Lupino and Jennie Gregson.

NEWCASTLE EMPIRE CINEMA.—Picture entertainments.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"The Rotters," Robb Wilton.

SUNDERLAND EMPIRE (rehearsal, 1).—Harry Day's "Events," including Kitty Colyer and Jimmie Leslie.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Daly's Theatre Company in "Madame Pompadour."

WEST HARTLEPOOL EMPIRE (rehearsal, 11).—The Royal Italian Circus.

GATESHEAD EMPIRE (rehearsal, 1).—"The Belle of New York."

PRESTON EMPIRE (rehearsal, 11).—Herbert Clayton and Jack Waller present "Archie."

SALFORD PALACE THEATRE (rehearsal, 1).—Sydney Productions present "There You Are, Then."

HANLEY GRAND THEATRE (rehearsal, 1.30).—Wal Langtry, Raie and Rosie Walters, 2 Le Bergs, Naughton and Gold. Jack Hylton presents Ennis Parkes and Tom O'Connor, with the Metro-Gnomes Band, Ella Shields.

MANCHESTER PALACE THEATRE (rehearsal, 11).—Charles B. Cochran's production, "On with the Dance." Cast includes Alice Delysia.

NORTHERN THEATRES CO., LTD.

BLACKBURN THEATRE ROYAL.—Phyllis Neilson Terry in "Bella Donna."

HALIFAX THEATRE ROYAL.—MacDonald and Young present "Katinka."

ROCHDALE THEATRE ROYAL.—MacDonald and Young present "Pollyanna."

BURY THEATRE ROYAL.—Carl Rosa Opera Co.

DEWSBURY THEATRE ROYAL.—MacDonald and Young present "Katinka."

HALIFAX GRAND THEATRE.—Dolly Ross presents "Scollops."

HUDDERSFIELD HIPPODROME.—Harry Russell's "Laughs and Ladies."

HUDDERSFIELD PICTURE HOUSE.—Pictures.

ROCHDALE PALACE THEATRE.—Pictures.

STOLL TOUR.

(See p. 17.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"The Times."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Pages."

BRIGHTON HIPPODROME (rehearsal, 12).—"Cabaret Calling."

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Pranks."

BIRMINGHAM HIPPODROME (rehearsal, 12).—Arnold's International Circus.

SOUTHEND HIPPODROME (rehearsal, 12).—"Attaboy."

LIVERPOOL HIPPODROME (rehearsal, 12).—"The Officers' Mess."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"All Sorts."

LEEDS HIPPODROME (rehearsal, 12).—"The Looking Glass."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Broadway Jones."

NEWCASTLE HIPPODROME (rehearsal, 12).—Bracewell and Doll, Jane Croft and Co., Dor and Monde, Daimler and Eadie, Sylvia, Henleigh Band, Scott and Whaley.

PARIS ALHAMBRA THEATRE.—Period commencing March 20:—The Zanettis, the Carlos, Miller and Canning, Frank and Albert, 4 Blumenfelds, Allan Shaw, Londonia Family, Browko Octette, Toga and Hata, O'Wray and O'Dare, Petit Barra, John Mangles, Rowland, Mde. Lys Ganty, Les Charblays, M. Guivel, Wonder Kids and Hayes and St. John, the D'Ormondes.

MISCELLANEOUS.

READING PALACE THEATRE.—"The Green Goddess."

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"White Heather" Revue.

AYR PAVILION THEATRE (rehearsal, 1).—"A Trip to Paris."

POPLAR QUEEN'S THEATRE (band rehearsal, 4).—"April Showers."

PENGE EMPIRE (rehearsal, 12).—"Irene."

EDMONTON EMPIRE (rehearsal, 12).—Sam Mayo in "A Week in a Night."

EALING BROADWAY PALLADIUM (rehearsal, 12).—Elton Black, Horace and Page.

ACTON GLOBE (rehearsal, 1).—Wright, Conelly and Mac.

TOTTENHAM PALACE (rehearsal, 12.30).—Zanfrellas, Harry Leybourne.

WALSALL PICTURE HOUSE (rehearsal, 11).—Haig and Escoe, Astor and Astoria.

(Continued in column 5.)

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SONGS AND SINGERS.

E. Feldman and Co.

The second edition of "Aladdin," at the Theatre Royal, Bristol, last week, afforded the natives a further treat. First of all, there was charming Winifred Ward, who scored a magnificent triumph with "California, Here I Come," "Sergeant Percy," and "Not Here, Not There," her three leading Feldman winners. Then there was a new special scena, with "Say it with a Ukulele" featured by winsome Phyllis Ferguson. This brought the house down. Finally, as reported on our Feldmanism page in this issue, Fred Spencer scored a big hit with that great comedy number, "I Love Kids."

That highly popular revue, "Snatches," presented by George Sanger, is now considerably enriched by the addition of six of our latest winners. The fine numbers in question are "Jealous," "Let me be the First to Kiss you Good-Morning," "After the Storm," "I've Got a Feeling for Ophelia," "In the Land of Tummijolibad," and "I Dream of a Castle in Spain." Mr. Sanger himself and charming Dorothe Godfrey play leading parts in the featuring of these delightful Stormers.

"California, Here I Come," "Not Here, Not There," and "I'm Gonna Bring a Watermelon," are proving wonderful successes for that exhilarating entertainer, Reg. Lever, who commenced his fourth tour with "Nap" Co. last week. Mr. Lever says: "'California' is undoubtedly a fine number, and has been a great winner for me this winter." And so say all of us!

"After the Storm" was produced by John Fletcher's popular Rodney Hudson 1925 Band in Birmingham last week, and proved to be an enormous success. Mr. Fletcher and his clever fellow musicians were given full scope for their versatility in this great "effect" number, which is storming the whole country.

Appearing in "Hello, Bubbles" revue, that captivating soprano-soubrette, Florence le Roy, tells us that she is still featuring "If I Can't Sing About my Mammy" with enormous success. Miss le Roy has now decided to take up our latest winner, "Jealous," that ear-haunting number which is proving such a pronounced success everywhere.

Versatile Derek Dare, who has written a brand-new version of "Quite All Right," tells us that it is the intention of that excellent company, presented by Chas. Linton, Junr., to feature "Feldmanism." The first hits to be introduced into the show will be "After the Storm" and "Go 'Long, Mule," with others to follow in the very near future. "Your numbers in our 'Sinbad' pantomime have been enormous winners," adds Mr. Dare.

The famous Dixie Minstrels continue to score with "California, Here I Come," "Say it with a Ukulele" "Go 'Long, Mule," and "Ha, Ha-Ha." The Minstrels are consistent Feldmanists, and Feldmanism never lets them down.

The Four Lees wired us last week to say that they produced "Jealous," which was, to use their own words, a terrific success.

Dulcie Chase and Teddie Gay, two leading members of "Cross-Words" Co., are making a very excellent feature of our supreme duet, "From One Till Two." They scored a big hit at the Bedford Palace last week.

Glad Wynee, the versatile male impersonator, appearing with The Humoresks, reports that "California, Here I Come," "If I Can't Sing About my Mammy," and "A Smile will go a Long, Long Way," are all proving decided hits for her. She intends, as a result, to keep them in her repertoire for the summer tour.

The Lawrence Wright Music Co.

"Drawing the Dole" Co., at the Palace, East Ham, this week, have two big winners in the popular health song, "Eat More Fruit," and the bright number, "I'm Going to Jazz My Way to Mandalay."

Jack Lane, at the Hippodrome, Lewisham, has the entire audience with him in the popular number, "Eat More Fruit." On the same bill Bond Rowell finds a big winner in the comedy fox-trot song, "I Don't Want to Get Married."

The O'Gorman Brothers continue their previous success with "Oh How I Love My Darling" at the Chiswick Empire this week. Watch this number. It is a real one

The ever-popular G. H. Elliott renders "Listen in Virginia" in his own inimitable style at the Empire, Finsbury Park, this week, much to the evident appreciation of the huge audiences

The audiences at the Regent, Norwich, show great appreciation for that delightful act, The Crastonians, who put over the "Wright" numbers, "Kentucky Sure as You're Born," "Oh How I Love My Darling," and "Hard-hearted Hannah," with great success.

Harry Lester, who is with the Hollywood Follies" at Kilburn Empire, is holding the audience with his splendid rendering of the great comedy number, "Oh How I Love My Darling."

The new comedy song, "Beautiful Pay Day," tickles the palate of the audiences at the Empire, Wood Green, in Fred Karno's revue, "The Love Match."

That versatile act, the Rigoletto Bros., are making their usual success at the Empire, Croydon, and are making a special feature of Horatio Nicholls' song fox-trot, "Sahara." The Swanson Sisters in the same show receive a big reception for a new "Wright" number, "Too Tired."

Violet Renton, the popular soprano, gives a splendid rendering of Horatio Nicholls' valse ballad, "Golden West," at the Empire, Southampton, and gets right away with this fine number.

Victor Vorzanger (of Recording fame) and his Broadway Band feature a number of "Wright" hits at the Palais de Danse, East Ham, the particular favourites being "Love is Just a Gamble," "Sahara," and "I Wonder What's Become of Sally."

The London Symphony Five report exceptional popularity of the "Wright" numbers at the Palais de Danse, Limerick, particularly "Eat More Fruit," "Sahara," and "Out of a Million."

The Plantation Band in "Plantation Nights" made a terrific success at the Palace, Camberwell, on our visit last Monday with Horatio Nicholls' fox-trot, "Sahara."

"The Gay City," at the Empress, Brixton, feature a number of "Wright" hits. Syd. Wickard finds "Kentucky, Sure as You're Born," a big winner. Tom Drew has the audience with him in "Get Upon a Puff Puff." Tom Drew and Eddie Baye give a novel rendering of "Hinky Dinky Parley Voo," a new number which proves enormously popular.

Worton David, Ltd.

Miss Ethel Leslie is featuring three of the firm's numbers with great success at all her engagements—viz., "Mary," "I Can't Help Loving That Girl," and "Sorry! Oh, It's Quaite all Right."

At Kilburn last week Mr. Bond Rowell made a big hit with "I Can't Help Loving That Girl," and introduced a new number, entitled "The Old Top Hat That Father Wore," which was received with great enthusiasm. Herman Knode writes us to say that his band, "The Frolics," at Twickenham, are featuring the firm's numbers "Why Did You Call Me, Wonderful One," "I Can't Help Loving That Girl," "What Do You Mean?" and "Those Who Dance," the choruses being sung by Mr. Knode himself. "Creations" revue are introducing "Cross Words" and "I Can't Help Loving That Girl," and we feel confident these numbers will prove big hits in the capable hands of Miss Kitty Power. The Dalton Sisters are featuring "I-a-Like-a-You, You-a-Like-a-Me" with big success at St. Helens this week, and intend introducing more of the firm's numbers shortly. "House Hunting" revue are working "The Plain Jane of the Family" with great success, the number being featured by Miss Esse May. We have new orchestrations to hand of "Cross Words" and "Sing It When You're Dancing." All dance bands should send 1s. 6d. for same and be in first with them. New numbers just issued in professional form are "Mary O'Brien" (the Irish Hawaiian), "The Old Top Hat That Father Wore," "Only a Girl for Sale," and "The Alley of Golden Hearts." The Savoy Havana Band, under the able leadership of Ramon Newton, continue to feature several of the firm's numbers. On Saturday, March 14, Ramon Newton and Billy Mayerl (of the Savoy Havana Band) will give a special concert from 2LO, and will feature two of the firm's numbers—viz., "Why Did You Call Me, Wonderful One" and "Just a Little One." Al Tabor and his band, at Margate, are making a special feature of "Cross Words" (I Love You), the new number by the writers of that popular hit, "Felix Kept on Walking." Sid Davis, of the People's Palace, Mile End, is also making a big hit with this number, and many others from the firm's catalogue. Joyce and Jefferies, at the Palace, Tottenham, last week created a sensation with their rendering of the ballad, "Forgive and Forget." This number is also featured by Mr. Harry Clayton in "On the Dole" revue at Shepherds Bush this week, whilst "Mary" is a hit in the hands of Miss Ada Burdon in the same revue. Master David Weir, at the London Shoreditch, last week continued his big success with "I Like a Doughnut" (With Jam in the Middle), with which he has been doing so big throughout his tour with Fred Karno's "Follies." He is shortly introducing a new number from the firm's catalogue.

All concert-party artistes should send 1s. 6d. for full selection of latest numbers, and all dance bands are invited to write for particulars of our Orchestral Subscription Club.

Keith Prowse.

"Alabamy Bound" is the one number that positively stopped the programme at the Queen's Hall on Tuesday. It was the initial performance of this wonderful Fox-trot; the applause only abated when the Savoy Orchestra again struck up the opening bars. Layton and Johnson are also making a pronounced hit with "Alabamy Bound" at the Empire, Chiswick, this week.

Eddie Morris, "The Kid from Kentucky," is at the Alhambra this week and has introduced "She's Such a Nice Girl" into his act with conspicuous success.

Geoffrey Hazell and Hastings Canler, the well-known entertainers at the piano, write: "We are finding 'Half a Moon' an absolute winner. It is a great number." In "Are You Working?" revue "Any Way the Wind Blows" is an outstanding success

Dorothy McBlain is another artist to fall to the lure of "Half a Moon." "Melody of Memories" is another K.P. number which Miss McBlain sings and whistles perfectly, and is awarded unstinted applause for both numbers.

W. B. Dempsey, producer of Bradford's foremost concert party, "Funbeams," is featuring eight numbers from this house, and as a result is booked right up into 1926. The numbers are "Peter Pan," "Teach Me," "Africa," "That's My Girl," "Just Like a Beautiful Story," "Teach Me" (duet), "Rock-a-bye, My Baby," and "She Loves Me."

Len Wade, playing juvenile lead in "All Sir Garret" revue, is highly successful with "Bells of the Sea" and "The Roving Life."

"Teach Me" is an enormous hit in "Peg Top" revue, as featured by Doris Daynes and Shiel Anderson. "Bells of the Sea" is also a big production number in this revue, and is artistically rendered by Shiel Anderson.

Roper and Brady's super concert party, "The Rogues," feature a 5 per cent. K.P. programme, including several ballads—namely, "Drummer Boy," "Bells of the Sea," "Just for a While" (duet), "Sanctuary" (duet), and "Give Me My Dreams."

Nutter and Patner, versatile entertainers report: "'In the Evening' has proved one of the finest doubles we have worked, and is our biggest request item."

A. G. Reid, producer of "The Transmitters" concert party, writes: "As proof of our success we are booked up seven nights each week at Kew Pavilion from February 14 to September 30. 'Oh, Eva,' 'Down on the Farm,' 'Bells of the Sea,' and 'Why Did I Kiss That Girl,' have been our four biggest successes. We have in rehearsal for immediate production 'Africa,' 'She's Such a Nice Girl,' and 'Peter Pan.'"

This house has numbers to suit all artistes, who are invited to call and hear them demonstrated, or send 1s. 6d. (with professional card) for a selection.

(Continued from column 2.)

ASTON HIPPODROME (rehearsal, 12).—"Evening News."

COVENTRY HIPPODROME (rehearsal, 1).—"Episodes."

WALTHAM GREEN GRANVILLE (rehearsal, 12).—"Shavings" Revue.

BATH PALACE.—"Jazzland" Revue.

GT. YARMOUTH HIPPODROME.—"There You Are, Then" Revue.

SHOREDITCH "LONDON."—Elkins, Fay and Elkins, Jerry and Co., Marjorie Russell and Tailleur Andrews, Jery Jackson, Laune and Louise, Geo. Godfrey, Norman Field and Nina Norrie, Ethel Bull, Takase.

EXETER HIPPODROME.—Horace Goldin and Co., La Fleur, Rejane and Betty, Fred Lake, Premier Duo, Basil King.

BLOOMSBURY CINEMA.—Miss Katherine Bush.

ST. JAMES CINEMA.—Miss Rose Hardy.

NORTHAMPTON NEW (rehearsal, 12).—"Lilac Time" (Courtice Pounds).

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Harry Day presents "Radios."

ALDERSHOT HIPPODROME (rehearsal, 1).—Messrs. Beresford and Pearce present "Snacks."

KEIGHLEY HIPPODROME (rehearsal, 12).—The Geo. De Gray Repertoire Co.

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THE 18th ANNUAL GENERAL MEETING

of the Subscribers of the Fund will be held on

WEDNESDAY, March 25th, 1925,

in the

BOARD ROOM,
18, Charing Cross Road,
at 12 o'clock.

BUSINESS:

The Annual Report of the Committee will be submitted.

The Statement of Receipts and Payments for the past year will be submitted.

The Election of Hon. Officers will take place.

ALL SUBSCRIBERS ARE INVITED TO ATTEND.

Thirty members of the Committee retire this year in accordance with rule 6. Candidates for election on the Committee must be subscribers, and be nominated by two subscribers. Applications must be sent on or before March 18th, addressed to the Chairman of the Committee.

By order of the Executive Committee,
HARRY MARLOW,
General Secretary.

The Lawrence Wright Music Co. have received a very interesting letter from Bobbie Hind, Musical Director at the "Barberina," Berlin, who is very enthusiastic over the way the "Wright" numbers are going over there. He is receiving requests daily to play "Sahara" and "Oh How I Love My Darling," both proving wonderfully popular.

"What's Wrong With Fish?"
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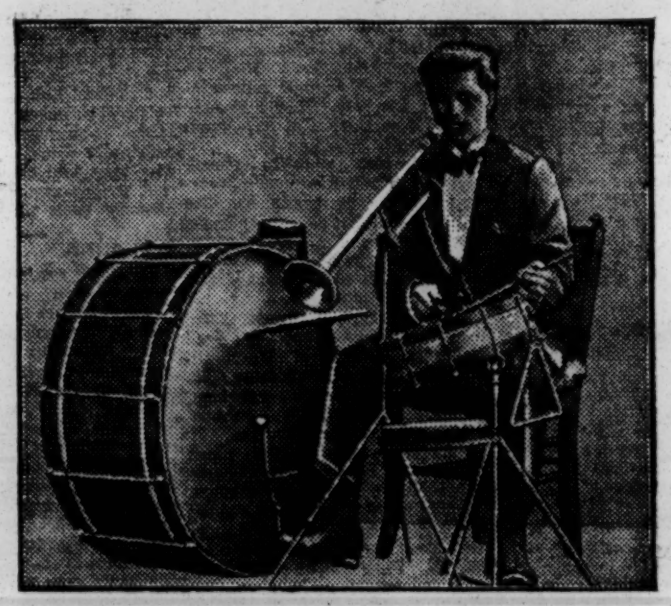

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PLAYS.

ALF'S BUTTON.—March 9, Borough, Stratford.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ARCHIE.—March 16, Empire, Preston; 23, Portsmouth.
ARE YOU A MASON?—March 9, H.M., Carlisle.
BABES IN THE WOOD (Mavis and Brennan).—March 16, Pavilion, Chorley; 30, Palace, Lincoln.
BALKAN PRINCESS.—March 16, T.R., Leeds; 23, Palace, Chelsea.
BAYNTON, HENRY.—March 16, Wigan; 23, Warrington.
BEAUTY PRIZE.—March 9, T.R., Exeter.
BELLA DONNA.—March 16, T.R., Blackburn; 23, T.R., Halifax.
BELLE OF NEW YORK.—March 16, Gateshead; 23, Rugby.
BENSON, SIR FRANK.—March 16, New, Cardiff; 23, T.R., Bath.
BETTY.—March 16, Bishop Auckland.
BLUEBEARD'S EIGHTH WIFE (RED).—March 16, Taunton (3); Abergavenny (3); 23, T.R., Leamington.
BLUEBEARD'S EIGHTH WIFE (BLUE).—March 16, O.H., Scarborough; Royalty, Chester.
BLUE BIRD.—March 9, T.R., Portsmouth.
BRINGING UP FATHER.—March 9, O.H., Buxton.
BRITISH NATIONAL OPERA.—March 16, P.O.W., Birmingham; 23, O.H., Manchester.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BROADWAY JONES.—March 16, Sheffield.
BUCKLEY, FRANK, REP.—March 16 and 23, Palace, Ibstock.
BUNTY PULLS THE STRINGS (NO. 1).—March 9, T.R., Huddersfield.
CAMPBELL, MRS. PATRICK.—March 16, Grand, Southampton; 23, County, Reading.
CARL ROSA OPERA CO.—March 16, T.R., Glasgow, and T.R., Bury.
CATHERINE.—March 16, Grand T., Derby; 23, R.A.T., Woolwich.
CHALLENOR, BROMLEY.—March 9, Bury St. Edmunds (3); March (3).
CHARLEY'S AUNT.—March 16, King's, Hammeramith; 23, O.H., Wakefield.
CHU CHIN CHOW.—March 16, Muncaster, Bootle; 23, Empire, Middlesbrough
CINDERELLA (GEORGE MORGAN).—March 9, Clitheroe.
DEANE, HAMILTON.—March 16, O.H., Cheltenham; 23, Hippo., Altrincham.
DE GRAY, GEORGE.—March 16, Hippo., Keighley.
DENVILLE (ALFRED), REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hip., Margate.
DOBELL, W. L.—March 16, Limavady (3); Portrush (2).
DORAN, CHAS. CO.—March 16, T.R., Windsor; 23, Grand, Hull.
D'OYLY CARTE OPERA CO.—March 16, T.R., St. Helens; 23, Winter Gardens, New Brighton.
D'OYLY CARTE OPERA CO. (REPERTORY).—March 16 and 23, Lyceum, Sheffield.
DRACALA.—March 9.—Wimbledon.
DUNSTAN, EDWARD.—O.H., Burnley (season)
EAST OF SUEZ.—March 9, Gaiety, Hastings.
EYE OF SIVA.—March 23, O.H., Barrow-in-Furness.
FARMER'S WIFE.—March 16, O.H., Harrogate; 23, Grand, Scarborough.
FARMER'S WIFE (ALDERSON AND PAYNE, SEDDON).—March 9, Shrewsbury and Leamington.
FATAL WEDDING.—March 16, Empire, York; 23, T.R., West Stanley.
FIRST KISS.—March 9, O.H., Manchester.
FRASQUITA.—March 16, T.R., Nottingham; 23, Prince's, Bristol.
FORTESCUE, FRANK.—March 9, Hippo., Burslem.
GODWIN HALLET OPERA CO.—March 16, Palace, Rawtenstall.
GOING UP.—March 9, Northampton.
GREEN GODDESS.—March 16, Palace, Reading; 23, O.H., Southport.
HOME, SWEET HOME.—March 16, Collins's.
IMPERIAL OPERA.—March 16, Col., Oldham; 23, Hippo., Wrexham.
INTERRUPTED HONEYMOON.—March 9, T.R., King's Lynn.
IN THE NEXT ROOM.—March 16, Palace, Middlesbrough; 23, Empire, Preston.
IN WALKED JIMMY.—March 9, Palace Pier, Brighton.
IT PAYS TO ADVERTISE.—March 16, T.R., Hanley; 23, Brixton.
JEFFERSONS, THE, and THE OPTIMIST.—March 16, Queen's, Farnworth; 23, King's, Dundee.
JOAN ALL ALONE.—March 9, Hanley.
JUST A KING.—March 9, Palace Pier, Brighton.
KATINKA.—March 16, T.R., Dewsbury; 23, Hippo., Sheffield.
LADY OF THE ROSE.—March 16, Prince's, Bradford; 23, T.R., Nottingham.
LAST WALTZ.—March 16, T.R., Huddersfield; 23, Grand, Oldham.
LETTER OF THE LAW.—March 9, New, Oxford.
LILAC TIME.—March 16, New, Northampton; 23, O.H., Leicester.
LILIES OF THE FIELD.—March 16, P.O.W., Rugby; 23, T.R., Norwich.
LITTLE MINISTER.—March 16, H.M., Carlisle; 23, Theatre, Perth.
LITTLE NELLY KELLY.—March 9, G., Oldham.
LONDON PLAYERS.—March 9, O.H., Jersey.
LOVE DOCTOR.—March 9, Empire, Glasgow.
LOVE MATCH.—March 16, Empire, Chiswick.
MACDONA REP.—March 9, Palace, Chelsea.
MADAME POMPADOUR.—March 16, O.H., Kidderminster; 23, O.H., Cheltenham.
MADAME POMPADOUR.—March 16, Empire, South Shields; 23, H.M., Aberdeen.
MAID OF THE MOUNTAINS.—March 16, Royal, Torquay.
MAM'ZELLE KIKI.—March 9, Empire, Penge.
MARSH, ALEX.—March 16, O.H., Burton-on-Trent; 23, Grand, Lancaster.
MARTIN HARVEY, SIR JOHN.—March 16, O.H., Middlesbrough; 23, Lyceum, Edinburgh.
MELODY BOX.—March 16, Alhambra, Bradford.
MERRY WIDOW (GRAVES).—March 16, King's, Glasgow; 23, T.R., Newcastle.
MERRY WIDOW.—March 16, T.R., Stockport; 23, Empire, Preston.
MILLANI CO. (STOCK).—T.R., Middlesbrough (season).
MORALS.—March 16, Pier, Eastbourne; 23, Pav., Torquay.
MR. MANHATTAN.—March 16, Empire, Newcastle; 23, Empire, Edinburgh.
MR. TICKLE, M.P.—March 16, Palace, Blackburn; 23, Palace, Huddersfield.
NERVOUS WRECK.—March 16, Lyceum, Edinburgh; 23, King's, Glasgow.
NO MAN'S LAND.—March 9, Alhambra, Glasgow.
NOTHING BUT THE TRUTH.—March 16, Bury St. Edmunds (3); St. Albans (3); 23, T.R., Peterboro'.
OFFICERS' MESS.—March 16, Hippo., Liverpool; 23, Empire, Swindon.
O'MARA OPERA CO.—March 16, Shakespeare, Liverpool; 23, Grand, Blackpool.
OUR BETTERS.—March 9, Assembly Rooms, Malvern (3); Kemble, Hereford (3).
OUTSIDER, THE.—March 9, King's, Edinburgh.
OVER THE HILL.—March 16, T.R., Worcester; 23, Col., Ilkeston.
PATRICIA.—March 9, New, Cardiff.
PEG O' MY HEART.—March 16, Royal, Bournemouth.
PETER PAN.—March 16, Prince's, Manchester; 23, Grand, Leeds.
PLANTATION NIGHTS.—March 16, Empire, Croydon.
POLLYANNA.—March 9, Royal, Blackburn.
POWER OF THE CROSS.—March 16, Potherhithe.
POPPY.—March 16, O.H., Manchester; 23, Alhambra, Barnsley.
RAT, THE.—March 9, Palace, Salisbury.
RAT, THE (BANNISTER HOWARD).—March 16, Maeste; (5), Ferndale (3); 23, Abertillery.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REP.—March 9, Hippo., Richmond.
RAYNOR REP.—March 16 and 23, Grand, Doncaster.
RAYNOR REPERTORY.—O.H., Tunbridge Wells (Season).
RICHARD LOVELACE.—March 16, Pier Pavilion, Torquay; 23, T.R., Exeter.
RIP VAN WINKLE.—March 9, Met., Glasgow.
RISING GENERATION (MIRRIELEES).—March 16, Grand, Wolverhampton; 23, O.H., Harrogate.
ROMANCE.—March 9, O.H., Macclesfield.
SAINT JOAN.—March 9, D.P., Eastbourne.
SALLY.—March 16, Mansfield (3); Grantham (3); 23, T.R., Lincoln.
SEA URCHIN.—March 9, Shakespeare, Liverpool.
SILENCE.—March 9, Hippo., Golders Green.
SO THIS IS LONDON.—March 9, T.R., Chatham.
SPORT OF KINGS.—March 16, Palace, Westcliff; 23, Grand, Southampton.
STOP FLIRTING.—March 9, Royal, Hanley.
STOP FLIRTING (ALFRED BUTT).—March 16, T.R., York; 23, P.O.W., Grimsby.
TERRY, FRED, AND JULIA NEILSON.—March 16, O.H., Southport; 23, Theatre, Wimbledon.
TIGER CATS.—March 23, O.H., Dunfermline.
TILLY.—March 9, Empire, Hackney.
TONI.—March 16, O.H., Workington (3); St. George's, Kendal (3); 23, Hippo., Keighley.
TONS OF MONEY (BLUE).—March 16, Aberdeen; 23, T.R., Leeds.
TONS OF MONEY (WHITE).—March 16, Richmond; 23, Chatham.
TYRANT, THE.—March 9, T.R., Birmingham.
VENNER REP.—T.R., Castleford (season).
WAY OF AN EAGLE.—March 16, Alex., Pontefract.
WHEN KNIGHTS WERE BOLD.—March 16, O.H., Macclesfield; 23, O.H., Kidderminster.
WHIRLED INTO HAPPINESS.—March 16, Hippo., Gloucester; 23, Eden, Bishop Auckland.
WHITE CARGO (NORTH).—March 16, O.H., Belfast; 23, Shakespeare, Liverpool.
WHITE CARGO (SOUTH).—March 16, Borough, Stratford.
WISHING WELL.—March 16, Court, Liverpool; 23, Prince's, Manchester.
WORKING GIRL.—March 16, Olympia, Shoreditch.
YOUNG PERSON IN PINK.—March 23, W.G., Blackpool.

REVUES.

AERIAL FLASHES.—March 9, New, Tonbridge.
ALL IN FAVOUR.—March 16, Empire, Nottingham; 23, Palace, Oldham.
ALL SIR GARNET.—March 9, Col., Ilkeston.
ALL VIM.—March 9, Alex., Hull.
BARNS O'RMERS.—March 16, Hippo., Willesden.
BETTER DAYS.—March 9, Empire, Liverpool.
BRIGHTER LONDON.—March 9, Empire, Nottingham.
BRIGHT SPOT.—March 9, Hippo., Hamilton.
BRITISH MADE.—March 9, Palace, Huddersfield.
CABARET CALLING.—March 9, Hippo., Birmingham.
CABARET GIRL.—March 9, Shakespeare, Liverpool.
CARTOONS.—March 9, Hippo., Southampton.
CASEY'S COURT.—March 16, Hippo., Lewisham; 23, Bedford, London.
CHEERIO.—March 9, King's, Southsea.
CONTRASTS.—March 16, Carnegie, Workington; 23, Hippo., Wigan.
CRASH.—March 9, Empire, Burnley.
CREATIONS.—March 16, Empire, West Bromwich; 23, O.H., Dudley.
DAINTY DISHES.—March 9, Empire, Moorthorpe.
DAIRYMAIDS.—March 9, Empire, Chatham.
DASHES.—March 9, King's, Newcastle (Staffs.).
DAUBS AND DIMPLES.—March 16, Palace, Chatham; 23, T.R., Worthing.
DON'T GO AWAY.—March 9, Palace, Salford.
DON'T WORRY.—March 9, Royal, Oldham.
DRAWING THE DOLE.—March 9, Palace, East Ham.
EPISODES.—March 9, Hippo., Eastbourne.
EVENTS.—March 16, Sunderland.
FETCH A POLICEMAN.—March 9, City, Leeds.
FLIRTS AND SKIRTS.—March 9, Gaiety, Birmingham.
FOLLOW THE MONEY.—March 9, Hippo., Ipswich.
FORBIDDEN FRUIT.—March 16, Camberwell; 23, Hippo., Ashton.
FRED KARNO'S FOLLIES.—March 9, Hippo., Exeter.
FUN IN A STOCKADE.—March 9, Playhouse, Aberdeen.
GADGETS.—March 9, Alhambra, Bradford.
GAY CITY.—March 9, Empress, Brixton.
GLOBE TROT.—March 16, Warrington; 23, Carlisle.
GOING UP.—March 16, Alex., Stoke Newington; 23, Empress, Brixton.
GOLDEN WEST.—March 16, Hippo., Poplar; 23, Hammersmith.
GOSSIPS AND GRUMBLES.—March 9, Palace, Newcastle.
GRUMBLES.—March 16, Royal, Sunderland; 23, Empire, South Shields.
GUINESS'LL DO.—March 9, Burgh Hall, Montrose.
HAPPY HOURS.—March 16, Palace, Hammersmith; 23, Empire, Croydon.
HAPPY.—March 9, Empire, York.
HAZARDS.—March 9, Granville, Walham Green.
HOLLYWOOD FOLLIES.—March 16, Empire, Islington; 23, Hippo., Southampton.
HOP SCOTCH.—March 16, Col., Radcliffe; 23, Royal, Blyth.
HOUSE HUNTING.—March 9, Hippo., Great Yarmouth.
IDEAS.—March 16, Stockton.
IT'S SPLENDID.—March 9, Aberavon.
JOG TROT.—March 16, O.H., Dudley; 23, Palace, Bath.
KHAKI.—March 9, New Oxford, London.
LARKS.—March 9, Empire, Leeds.
LAUGHS AND FRILLS.—March 9, T.R., Stratford.
LONDON CALLING.—March 9, Palace, Reading.
LONDON TO NEW YORK.—March 16, Pavilion, Ashington.
LOOKING GLASS, THE.—March 9, Hippo., Sheffield.
LOOM, THE.—March 9, Met., Manchester.
LOVE AND KISSES.—March 16, Hippo., Darlington.
LOVE AND LAUGHTER.—March 16, Hippo., Southampton; 23, Hippo., Wolverhampton.
LUCKY 13.—March 16, Palace, Maidstone; 23, T.R., Windsor.
MAKING MONEY.—March 9, Blackwood.
ME AND MY GAL.—March 9, Empire, Bristol.
MELODY BOX.—March 9, Empire, New Cross.
MERRY AND BRIGHT.—March 9, Osborne, Manchester.
MENU, THE.—March 9, Palace, Blackpool.
MISS 1925.—March 9, Empire, Newcastle.
NINE O'CLOCK REVUE.—March 16, King's, Greenock; 23, Pavilion, Glasgow.
NELLY DEAN.—March 9, Pavilion, Glasgow.
OCEANS OF JOY.—March 16, Empire, Burnley; 23, Hippo., Hulme.
ON THE DOLE (NO. 1).—March 16, Hippo., Manchester; 23, Hippo., Bristol.
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OUR LIZ (NO. 1).—March 9, Empire, Stratford.
PAGES.—March 9, Empire, Islington.
PARADISE ALLEY.—March 23, Huddersfield.
PARISH RELIEF.—March 16, Grand, Plymouth; 23, Palace, Bath.
PEGTOPS.—March 23, Palace, Bradford.
PEPPER-BOX.—March 9, Hippo., Wolverhampton.
PINS AND NEEDLES.—March 16, Palace, East Ham; 23, Palace, Watford.
PLEDGES.—March 16, Hippo., Stockport.
POSH.—March 9, Royal, Edinburgh.
PRANKS.—March 16, Hippo., Portsmouth; 23, Hippo., Southend.
PUPPETS.—March 23, Palladium, Southport.
RACK AND RUIN.—March 9, Empire, Edmonton.
RADIOS.—March 16, Kingston.
REAL STUFF.—March 16, Empire, Belfast; 23, Empire, Dublin.
RED HOT.—March 9, Empire, Belfast.
ROUND THE TOWN.—March 23, Glasgow.
SAY WHEN.—March 9, King's, Greenock.
SCANDALS OF 1925.—March 9, Hippo., Birkenhead.
SCOTCH AND POLLY.—March 9, Hippo., Bristol.
SCOTCH BROTH.—March 16, Queen's Park, Manchester; 23, Bow, Wallsend.
SCOTCH BUDGET.—March 16, Royal, Stanley; 23, Gaiety, Houghton-le-Spring.
SHAVINGS.—March 16, Walham Green; 23, Hippo., Aston.
SIDE SHOW.—March 9, Royal, Bury.
SIGN ON.—March 16, Hippo., Ipswich.
SITUATIONS.—March 16, Hippo., Balham; 23, Hippo., Eastbourne.
SNACKS.—March 16, Hippo., Aldershot; 23, Palace, Maidstone.
SNAPPY.—March 9, Royal, Barrow.
SPARE PARTS.—March 9, Rotunda, Liverpool.
STARSHELLS.—March 9, Tivoli, New Brighton.
STEPPING STONES.—March 9, Palace, Bradford.
STUNTS OF 1925.—March 9, O.H., Dudley.
TEN TO ONE ON.—March 16, Empire, Chatham; 23, Grand, Bolton.
THANKS VERY MUCH.—March 9, Royal, West Bromwich.
THERE YOU ARE, THEN.—March 9, Grand, Hanley.
THREE BAGS FULL.—March 9, Hippo., Stockton-on-Tees.
TIMES, THE.—March 9, Hippo., Southampton.
TONICS.—March 9, Palace, Halifax.
TONS OF FUN.—March 9, Alhambra, Devonport.
TOUCH AND GO.—March 16, Palace, Blackwood; 23, Palace, Swansea.
TRIP TO PARIS.—March 16, Pavilion, Ayr.
TRUMPS.—March 16, Empress, Glasgow; 23, T.R., Whitehaven.
UNEMPLOYED.—March 9, Hippo., Aston.
VOLUMES.—March 9, Palace, Hammersmith.
WAKE UP.—Mar. 16, H.M.T., Walsall.
WEEK IN A NIGHT.—March 9, Hippo., Huddersfield.
WHAT HO!—March 9, Royal, Sunderland.
WILD OATS.—March 9, Court, Warrington.
WONDERS.—March 16, Hippo., Ilford.
ZIP.—March 16, Empire, Newport; 23, Empire, Birmingham.

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Proscenium Installation Meeting.

The 15th installation meeting of the Proscenium Lodge of Freemasons, No. 3435, was held on Tuesday, the 3rd inst., at Frascati's Restaurant, when about 80 members and friends were present. Mr. Jack Enzer, I.P.M., performed the ceremony of installing Mr. Tom J. Morton as W. Master for the ensuing year, and gave the three addresses. Mr. Morton then appointed the following as his officers and invested those who were present: Messrs. J. C. McMahon, S.W.; Fred Alexander, J.W.; Fred B. Box, chaplain; Wolfe S. Lyon, P.A.G.P., treasurer; C. Douglas Stuart, secretary; Albert Le Fre, D.C.; P. Headworth, A.D.C.; Ernest J. Headworth, S.D.; P. A. Headworth, J.D.; Percy Le Fre, I.G.; Arthur Stroud, organist; and Messrs. Gus Atlas, Percy G. Court, Stanley J. Damerell, Bob Lloyd, C. Dekker, and J. W. Callagher, stewards; and Mr. J. H. McNaughton, Tyler. After other business had been transacted the members and visitors dined together. Amongst those present not mentioned above were Messrs. W. J. Waterman, P. G. Org.; Herbert Chenery, P.A.G., St. B.; Arthur Briscoe, P.P.G. Org.; Frank Lunnon, P.P.G. Org.; R. H. S. Roberts, Arthur C. Were, Ernest Warsaw, Ben Hill, Geo. Pickett, Dan Lawley, Harry Dean, H. Chester, Percy Holmshaw, Harry Talbot, Jimmy Morris, Norman White, J. Thornbury, Fred Carr, C. Yettmah, Dan Lipton, W. Wellington, C. M. Stephens, Victor André, R. Gordon, G. F. Littlefield, John Marks, A. Way, Geo. Beachcroft, H. Guiver, C. Hamilton, A. George Fry, Samuel Mey, Glyn Grafton, Bond Rowell, W. St. John Worfolk, N. Goodman, H. Edward Bawn, Harry Ward; and visitors Messrs. H. W. May, Henry W. Lee, Clive Parsons, A. C. Rendall, Jos. J. Simms, Rupert Steel, Erne Chester, C. Macquire, Fred G. Cave, H. C. Ridge, C. John Peck, W. B. Makins, W. Scott Adacker, Cecil Morley, G. Flowers Butler, Reginald Crow, Geo. H. Dyball, L. F. Morgan, L. F. Tatham, E. G. Goodwin, Walter Hitch, and G. C. Phillips. After the dinner the usual masonic toasts were given, Messrs. Herbert Chenery, W. J. Waterman, and Wolfe S. Lyon replying for the Grand Lodge officers, and Messrs. L. J. Tatham, Fred G. Cave (of Northampton), and G. Flowers Butler (Ramsgate), replying for the visitors.

During the evening the following musical programme was given under the direction of Mr. Percy G. Court:—Miss Gracie Grahame, Miss Rosie Fitzgerald, Miss Stella Brown, Miss Margot Murray, Mlle. Suzette (lady conjuror), and Messrs. Shaun Desmond, Bruce Cameron, Erne Chester, and Joe Archer. Mr. Chas. Aunliffe was the accompanist.

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Rehearsal at 12 noon for—
"Mam'selle Kiki."

THE CHISWICK EMPIRE
Rehearsal at 12 noon for—
"The Love Match."

WOOD GREEN EMPIRE
Rehearsal at 12 noon for—
"Ring In."

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
"10 To 1 On."

BRISTOL HIPPODROME
Rehearsal at 12-30 p.m. for—
Norman Carroll, Jack Wynne & Co., Flying Potters, Maru, J. P. Ling.

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Pictures and Varieties.

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Rehearsal at 12 noon for—
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NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All sketches played at the above theatre must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres, except the London Coliseum, which requires at least 23, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood-Wind and Brass Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
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COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this, and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
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LONDON PAVILION.
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REGENT THEATRE.
Sybil Thorndike to present "SAINT JOAN."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Leonard Mascie to present "TONS OF FUN," including Samson.

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
George Williams and William Burr to present "CRISPE."

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Rehearsal at 12 noon for—
Sir Alfred Butt and Moreton & Heath to present "STOP FLIRTING" BLUE CO.

OXFORD THEATRE.
Ernie Lotinga & Co. in "KHAKI."

SOUTH LONDON.
Rehearsal at 12 noon for—
Ten Loonies Company, Tom Collins & Co. in 'Buying a Pub," Harry Champion, Miller and Phlora, Jo. Darling, Eddy George, Maisie Ayling.

EAST HAM PALACE.
Rehearsal 12 noon. (Once Nightly.)
Chas. Macdona to present MACDONA PLAYERS in "BERNARD SHAW REPERTORY."

WATFORD PALACE.
Rehearsal at 2-30 p.m. for—
George Owen and Landon Littler to present "THE LURE."

WATFORD SUPER CINEMA.
6 days commencing March 16th: "THE GIRL IN THE LIMOUSINE," "THE SPITFIRE," etc.

CHELSEA PALACE.
Rehearsal 12 noon. (Once Nightly).
Ernest Lotinga to present "THE MARKET PRICE."

The above are communicated for information without prejudice.

SONGS AND SINGERS.

(*Continued from page 14.*)

Francis and Day.

At the Alhambra, Leicester Square, Albert Whelan, ever up to date, has been heard in that latest of New York's rages, "My Best Girl," a fox-trot song of which much is likely to be heard in these islands.

At the Victoria Palace last week a rare bouquet of the songs emanating from the firm was to be heard, either vocally or otherwise, and gave immense satisfaction, comprising as they did: "Follow the Swallow," sung in Daisy Wood's best manner; "What'll I do?" exquisitely rendered by De Groot; "The Photo. of the Girl I left Behind," with which Billy Merson scored heavily; faithful mimicry by Ted Saunders of Sam Mayo and George Lashwood respectively; "I've Only Come Down for the Day," and "My Latchkey"; and "June Night" and "When Lights are Low" faultlessly given by Mr. Weaver's orchestra.

Johnnie Schofield is singing "Follow the Swallow" with much success in "The Belle of New York" on tour.

Marie Ambrose is now numbered among the artists of note singing "All Alone," as, too, are Olga Phillips ("Sign On" Co.), Maurice Gruex ("Snap Snap"), and Bert Neilson, who is, in addition, singing "It Had to be You" with like success at the Sheffield Empire, with Glasgow and Cardiff to follow. Another sterling artist to be now heard in "All Alone" is Frank Grant, who plays juvenile lead in "Forbidden Fruit," and who for the past twenty-eight weeks has been singing "What'll I Do?" "June Night" is also another of Mr. Grant's hits.

Kathleen Proctor, of "Making Money" Co., is singing "All Alone" with much success at the Playhouse, Blackwood, just now. The sonorous voice of Camille Gillard has been heard to the utmost advantage this week at the Palace, Bradford, in "Follow the Swallow," which he sings in "Stepping Stones." The same choice item is also heard in Ray Bros.' "Volumes" revue at Hammersmith. "The Sun will soon be Shining, that legitimate successor of "It Aint Gonna Rain No Mo'," sung by the Three Freds, and also by John Henry, the Wireless comedian, has been dropped into "Dainty Dishes" (Calvert production) with complete success.

Cecil Lennox and Co.

Charles Penrose writes to say that "What's Wrong With Fish?" (Eat More Fish) is a great success at the Palace, Grimsby, this week. Talbot O'Farrell and Charles Penrose visited Grimsby fishmarket, and they were greeted with the fish industry's national anthem, "Eat More Fish."

Percy Honri also made a big hit with this comedy number at the Salford Hippodrome last week, when the audience all joined in with the chorus.

"What's Wrong With Fish?" is creating a demand as a concerted item for concert parties.

The song, "I'm Always Longing for You," proved a big winner when played by Victor Vorzanger's Broadway Band at East Ham Palais de Danse last Thursday, when a competition was held in connection with this number.

The firm's waltz, "Love's Dream" (founded on Liszt's famous Liebestraume), is being featured by the Savoy Havana Band over the Wireless, and orchestral parts are in great demand by everybody. This lovely waltz is being played daily at the Trocadero by Louis Noiret's orchestra, also at The Corner House by "The Brightens" and Jimmie Clark.

The firm have some excellent songs for concert parties. For comedians there are at least twelve strong numbers to select from, some of which are: "Dear Matilda," "Sarah and Clara," "Mumbo Jumbo Man," "Things'll be Better Someday," "Can't Catch Me," etc. For soubrettes the firm have "Oh, Isn't He Slow," "I'm in Love at Last," etc. Included amongst the firm's fox-trot ballads are the following: "Must You Break My Heart?" "When You're Away," "Somebody Like You, Dear," "Secrets." Duets that should prove popular are: "I'm in Love With You, My Love," "Dollie and Me." A great chorus song has been written for the children, entitled "Tom, Tom, the Piper's Son," which no doubt will be very popular with the children at the sea-side.

"Guess Where I'm Going," the latest American publication from this firm, is proving an instantaneous success, and the demand from the profession for it is exceptionally large. It will certainly be a very big number for summer programmes.

Campbell, Connelly and Co.

Rarely has a firm made so marked a hit in the short space of two weeks as Campbell, Connelly and Co. in "Show Me the Way to Go Home," with its singing chorus and many comic verses. Ella Shields produced this number at Hackney Empire last week, and scored one of the successes of her career. The audience was not satisfied until eleven choruses had been sung. On the Wireless, too, this song has scored. Ramon Newton and the Savoy Havana Band are making it one of the feature songs at the Savoy Hotel. Wright, Connelly and Mac are introducing the number with success. They found it highly popular at Mile End Empire and the Balham Hippodrome last week.

Among important bands featuring "Show Me the Way to Go Home" are Hal Swain and Prince's Toronto orchestra, the New Hotel Cecil band, Jack Hylton's Piccadilly Hotel orchestra, the Palais de Danse orchestra at Hammersmith, and the Buffalo orchestra at the Palais de Danse, Birmingham. "Do You Remember the Love Nest?" sung by Dorothy Ward, is another radio favourite. Artists and musical directors are invited to write for professional copies and band parts.

Peter Bernard, Ltd.

"What Could Be Fairer Than That?" still continues to be the outstanding success in several shows, including "The Whirl of The World," sung by Miss Toots Pounds, Charlie Austin, and Mr. Peter Bernard; in the "Barnstormers," sung by Miss Mabel Lait; in Albert de Courville's revue, "Wonders"; in T. Elder Hearnes' revue, "Cheerio"; and in the "Pins and Needles" revue. It is also being sung by the following artists at all their engagements:—Miss Sybil Vane, Mr. Bond Rowell, and Mr. Peter Bernard. It is being broadcasted on Saturday, March 14, by Miss Grace Gordon and Mr. Frank Cochrane. It is also played and broadcasted by the Savoy Havana Band.

"Kentucky Dixie Way" has never failed to be a big success in Tom Arnold's "Melody-Box" revue, sung by Miss Elsie Bower; in Sam Mayo's revue, "A Week in a Night," sung by Miss Mabel Marks; in Mr. Victor Mara's show, "The Gay City." Like "The Beautiful Autumn Leaves," it is being made a special feature by Mr. Norman Malcolm, the popular singing conductor at the New Alhambra Theatre, Devonport. It is also being sung with great success by Mr. Will Ascot at all his engagements. Mr. Jim Cutler writes from Birmingham that "Gypsy Lady," "Mary of Mine," "Save a Little Sunshine," and "When My Shoes Wear Out From Walking" are the best numbers he has found for a very long time, and he is singing them at all his engagements. Artists are advised to send P.O. 1s. 6d. and receive our latest professional parcel.

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VARIETY ARTISTS' BENEVOLENT FUND & INSTITUTION.

WEEKLY REPORT.—Cost of maintenance of Ben. Institution, about £52; number of old artists residing there, 43 (ladies 11, men 32); amount of weekly pensions, £59 12s.; number of pensioners, 98; amount of grants, loans, fares, etc., £11.

Miss Dorothy Ward is sincerely thanked for a donation to the Fund of £25, sent to her by Pond's Extract Co., Ltd., in recognition of her courtesy to that firm.

FROM THE PROVINCES.

(Continued from page 9.)

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Alfred Haines.—"Chu Chin Chow," presented in lavish style by F. Leslie Moreton and Guyton Heath, is the attraction here this week, played to full houses. Ernest Griffin scores as Abu Hassan; Violet Carmen is very pleasing as Zaarat Ali-Baba, but excellent work is also done by Fred Marshall, Cecil Wayne, Laurie Wensley, Rhoda Ring, Daisy Sedger, Marie de Groot, Sam Lockbridge, Marjorie Meade (a solo dancer), and others.

NOTTINGHAM.

ROYAL.—M. D., Mr. R. H. Gillespie; R. M., Mr. Charles Fountaine; Mus. D., Mr. Charles Wyndham.—After having toured "Peter Pan" continuously for over twenty years, Mr. J. A. E. Malone is now sending his company out on a farewell visit. Miss Maisie Darrell is Peter, and infuses a spirit of irresponsible boyishness into the part. As Wendy, Miss Marguerite Moreton is charming and motherly, and Mr. Lionel Gadsden is a ferocious and yet genteel Captain Hook.

EMPIRE.—M. D., Mr. R. H. Gillespie; R. M., Mr. Charles Fountaine; A. M., Mr. Fred Poulter; Mus. D., Mr. Charles Wyndham.—"Brighter London" has come for a week's stay, and nothing more lively could be wished for in the way of entertainment. Produced with the utmost magnificence, the revue's principal features are the "Jackdaw of Rheims" and the shawl ballet. Mr. Jack Edge heads the list of comedians, and finds a foil in Mr. Leslie Saxony. Miss Elsie Prince is versatile to a degree, and Miss Margery Daw is a beautiful dancer of no little merit.

HIPPODROME.—M. D.s, Messrs. W Sley and T. Edwardes; R. M., Mr. F. Dudman Bromwich.—Tom Arnold made a Continental tour to secure the best talent for his Royal International Circus, which he is presenting here. The best joys of the old-time circus have been retained, whilst there are plenty of new and original features. The daring horseback feats of Young Steve, the eccentricities of Malfusco, and the various performing sea-lions, elephants, pigeons, and horses, provide a thrilling performance

ST. HELENS.

THEATRE ROYAL AND OPERA HOUSE.—P., St. Helens Theatre, Ltd.; G. M., Mr. Harry E. Johnson; Mus. D., Mr. George Ireson.—The O'Gorman Productions present a musical revue, "Round the Town." The company includes Gus Elton, Sybil Marcel, Ivy Clarke, and Carman Poweni.

HIPPODROME.—P., South Lancashire Theatres Co., Ltd.; M. D., Mr D. J. Clarke; A. M., Mr. J. E. Pinnington.—Tommy Mostol presents the musical extravaganza, "The Golden West." The cast includes Eddie Polo and Tommy Mostol, Allan Bailey, Audrey Wilmore, Chas. Calvert, R. W. McQueen, Frank Willis, George and Beattie Dorino, Herbert Ashley, Walter Keen, and Ray Zack.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. E. Merton-Pool.—"Sometime" is here, under the direction of Mr. William J. Wilson. The fine cast includes Mr. Frank Tinney, the Dolores Sisters (dainty dancers), Misses Ethel Cadman, Elsie Kelly, Miriam Kennedy, Joan Carroll, Jill Jasson, Messrs. Franklin Davies, Albert Goodwin, Bert Edwards, and Geoffrey Startin. The chorus work is good.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont. The gripping play, "The Way of an Eagle," is the attraction here, with Mr. Dudley Stuart, C. W. Carleton Crow, Allan Drew, Misses Dorothy Pringle, Silvia Graham, and Betty Joyce in leading parts.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. B. A. Hannah.—Appearing here are St. Just and Higgins, entertainers; Rodney Hudson's Eight Moss Girls, with Ben Neilson, speciality dancers; Naughton and Gold, comedians; Ernest Hastings in much-appreciated humour and music at the piano; May Henderson, Hugo Darty and Partner, comedy acrobats; and Charles Ulrick, the "Barrel King," in clever foot equilibristic act. The special selections by the orchestra, under the direction of Mr. Bernard A. Hannah, are an attractive feature of the programmes here.

HIPPODROME, LTD.—R. M., Mr H. C. Savage; Asst. M., Mr. W. F. Gibson; Mus. D., Mr. W. Bingley.—Mr. Charles Gulliver presents Albert de Courville's revue, "The Lookin' Glass." The principal features are The Lilies of the Valley and Fuchsia scene, Shadows, Mars, Modern Cabaret and Winter Rose. There is a pleasing combination of music, dancing, artistic dresses, and plenty of fun. A strong cast includes Harry Welsh, Dorothy Rosevere, Lillian Payne, Daphne Clarke, Billy Shenton, Eric Woodburn, Reg Powell, Joyce and Shields, and the Looking Glass Girls.

At His Majesty's, ABERDEEN, Joe O'Gorman and his Irish Players present "Irish, and Proud of It," while at the Tivoli the revue "White Heather" is produced by Henry Lees.

At the Hippodrome, ALDERSHOT Robert Hale and Tom Reynolds are presenting the revue, "Puppets." The company, which includes Rosa Delano and Robert Hale, is exceptionally strong, and the reception they receive from an enthusiastic audience is well merited. Robert Hale is immense; funny and is a big favourite here especially in his song, "Oh, Italy."

At the Theatre Royal, ALDERSHOT Messrs. George Lawrence and Syd. H Parsons present "The Jog-Trot," with a talented company. The vocal and comedy work are of outstanding merit and gain a good reception.

At the Theatre Royal, ASHTON, the Denville Stock Company has revived W. W. Jacobs' comedy, "Beauty and the Barge." The play has still the power to charm the new generation of playgoers, and it is remarkably well acted by Misses Margaret Hobart, Mau E. Grayson, Maude Carnfield, Evelyn Kington, Nance Nicholls, and Messrs Rex Gerard, G. R. Wallace, Bert Atherton, Len Lauri, D. Thompson, Ale Forbes, Lottie Kendall, and Horac Lionel. At the Empire Hippodrom Mr. Harry Kemp is presenting a medley of songs, dances, and revue specialities called "Scotch Broth," which proves a palatable and pleasing concoction in fourteen bowls. Much talent is displayed by the company.

At the Theatre Royal, BATH, "The Lilies of the Field" is being presented by Fred W. Warden and Karl F. Hooper's company. The twin young ladies, Elizabeth and Catherine, are admirably played by Beryl Sidney and Amorel Ainslie. Julian D'Albie scores throughout by his humorous study of the Rev. John Head. Agnes Knights is well cast as his diplomatic wife. Miss Lilian Mason, as the elderly but worldly wise Mrs. Rooke-Walter, is excellent, and Frank Elliston raises many a laugh as Bryan Ropes. The rest of the cast give adequate support. At the Palace the revue "Snacks" proves very popular. Sid Dooley is greatly in evidence as a comedian. At the Pump Room on Thursday afternoon, the young local pianist, Annie Harris, assisted by Anna Manuel (mezzo-soprana), gave a recital, and to-day (Saturday) John Coates is giving two of his popular song recitals.

At the Hippodrome, BIRKENHEAD, T. Elder Hearn presents Jean Bedini's revue, "Scandals of 1925." A feature of the production is the artistic setting, and an excellent company includes Chris. Silvester, Claude Lester, Dainty Danes, Ivy Usher, Harry Kynman, Fred Tooze, Burton Wood, Jim Quinn, Tommy Cook, the London Columbia Band, and "Scandal" Girls. At the Argyle a strong variety company features Wall Langtry the 4 Cons, Morry M. Blake, 2 Sisters Lee, Brierley and Proud, Gwennie Morgan, Brown's Bioscope, Hal Jay, Norman Carroll, Christo and Strand.

At the Theatre Royal, BLACKBURN, Messrs Macdonald and Young present the comedy, "Pollyanna," the cast including Jill Esmond-Moore, Cecil Mannering, and Maire O'Neill. Miss Ida Crispi presents the revue, "Rattles," at the Prince's. At the Palace variety again holds sway, the bill including the Brothers Egbert, Tom Barrasford, Lena Brown, Retter, the Otsu Trio, Lady Diana, and Linda and Lotto.

José Collins and Co. are at the Grand, BLACKPOOL, in "Frasquita," the new musical comedy, under the supervision of Robert Evett. Others in the cast are Robert Michaelis, Spencer Trevor, Amy Augarde, Edmund Gwenn, etc. "Outward Bound," Sutton Vane's thrilling play, is at the Opera House, with Angela Mackay, Percy Walsh, and Oswald Marshall in leading parts. At the Palace of Varieties Max Erard is producing his new revue, "The Menu," with Zona Vevey as principal lady, and Clive Erard, Lawson Fraser, Leo Sax, Maple and May, etc., in leading rôles.

At the Theatre Royal, BOURNEMOUTH, is the highly entertaining farce, "The Nervous Wreck." It is capitally acted. The leads are played by Miss Margerie Mars, who gives a remarkably clever performance as Sally, and Mr. John C. Laurence, who is exceedingly funny in the title-rôle. Clever studies are contributed by Edward Thane, Oswald Lingard, and Douglas Payne.

At the Prince's, BRADFORD, is the musical comedy "The Wishing Well," the cast comprising Harriett Bennett, Alfred Wellesley, Basil Radford, Peter Gawthorne, Wylie Watson, Herbert Simmonds, Norman Bright, Bernard Turner, Cecil Woods, George F. Morris, Arthur Cozeens, Anne Grey, David Keir, W. E. Jackman, Carol Bertram, Sidney Elliott, Fred R. Yule, T. V. Welsh, Dorothy Minto, Fay Yeatman, Doreen Montgomery, "Gerardo," and Enid Dearth. At the Alhambra Messrs. Wheeley and Mason present "Gadgets," the cast including Albert Bruno, Dick Francis, Ivy Chase, Gwyneth Keys, Helen Jaffary, John Hagan, Eric Lovell, and Our Cabaret Girls. "Stepping Stones" is at the Palace, the principal parts being played by Percy Johnson, the Four Savoys, Camille Gilland, and Harry Rickard.

A new production is staged at the Theatre Royal, BRIGHTON, this week, entitled "Just a King," in which Mr. Langhorne Burton and Miss Mary Farrell appear. It is the first-mentioned artist's first effort as an actor-manager. Another new play, "In Walked Jimmy," with Mr. George Marship in the lead, is at the Palace Pier Theatre, and the Hippodrome bill is filled by Yvonne Arnaud in "You Can't Beat Them," with William Burr and Daphne Hope, Gillie Potter, Dor and Monde, Jan Wycks, Marie Ambroise, and J. W. Jackson's Twelve English Dancers. "Morals" is at the West Pier Theatre, and a new revue, "Loose Leaves," is at the Grand.

At the Prince's, BRISTOL, the attraction is "It Pays To Advertise." At the Theatre Royal is the second edition of "Aladdin," which is proving very popular. At the Hippodrome is the revue "Scotch and Polly," with an exceptionally strong cast, including Tommy Lorne, Sidney Bray, Betty Green, and the 12 Hudson Girls. At the Empire is the American revue, "Me and My Gal." The cast includes Brandon and Brand, Evelyn Taylor, Ben Warry, Violet Gayner, and Denbigh Berry. At the Little the company present "The Two Mr. Wetherbys."

At the Palace, BURNLEY, Albert Douglas presents the famous comedian, Wilfred Shine, in "The Jeffersons" and "The Optimist," the successful comedies direct from the Regent Theatre, London. The Graham-Roberts Repertory Company continue their stay at the Victoria, and present "A Bill of Divorcement." Miss Rutland, Mr. Hamilton, and Mr. Ward are the outstanding artists in a first-class company. A musical revue "Crash!" staged by Mr. Sydney Burnaby is at the Empire. A feature of the show is a very realistic aeroplane smash. A strong and clever cast includes Bill Bernhart, Dorothy Venton, Geo. Glover, and Charles Stevens.

The musical play, "The Street Singer," presented by Messrs. Macdonald and Young, is captivating the patrons of the Grand, DERBY, this week. The piece is full of delightful music, dancing, and comedy. In the title rôle, Ursula Hughes sings and acts with great charm and vivacity, and makes a decided hit. Richard Geddes, as Bonni, also does well, and shares several pleasing duets and dances with Miss Mary Hartley-Milburn invests the part of Violette with the right note, and Leedham Stanley's Francois is a comedy creation of the infectious type. Leon Simkin gives a humorous study of a Jewish dealer, and as Marie, Madeline Bird is very convincing. Daisy Revell and Leonard de Renzi also deserve mention, and others in the cast are Marie Shaw, Sylvia Hawthorne, Rosemary Dunbar, Walter Plinge, and William Caddick. The chief attraction in a strong variety bill at the Hippodrome is Samson, who performs Herculean feats of strength. Larry Kemble creates much fun with a bicycle, and Clay Keyes is a juggler par excellence. Herbert La Martine and Teddy Sherry are clever dancers, and a pleasing comedy duo are Peel and Curtis. Florence Yayman scores with her impressions, and Louie Louise, a dainty singer and dancer, completes the bill.

At the Theatre Royal, DEWSBURY, the attraction this week is "Novelties," it is brimful of fun, and goes with a swing from beginning to end. There is a strong cast, including Jack E. Raymond, Queenie Forbes, and the Eight Novelty Girls. At the Empire Messrs Wests, Limited, present the revue "Rent Free," a Nobby Clarke, V.C., adventure story. Included in an excellent cast are Jack Shields, Billy Doust, Betty Warren, Eddie Melvin, Haliman and Partner, Syd. Pratt, Thorne and O'Brien, and the Twelve Brittany Maids.

At the King's, DUNDEE, is "The Balkan Princess," admirably presented by F. Leslie Moreton and Guyton Heath's Co. Winifred Roma plays the title rôle delightfully; the rôle of the Grand Duke Sergius is in the capable hands of Frank Hill; Frank Wilson gives a finished rendering of the Prime Minister; a charming Magda is found in Maudie Harris; Sophie is dashingly portrayed by Dorothy Galbraith, and Gladys Johnson does well as Olga. Much humour is imparted by Jack Durant (Max Hein), Howard Ward (Balts), and Arthur Stratton as the waiter Henri. The piece is beautifully staged and dressed, the full chorus and augmented orchestra being conducted by F. Holden Rushworth. So successful were the Rothesay Entertainers at the Victoria last week that General Manager W. H. Blackman has retained them for another week. They present an entirely new programme, including "Song Memories," a beautiful song scena, and a special Scotch night. "Tantalising Tommy" is staged at the Queen's by the Herbert Mansfield Repertory Co., the title rôle being played by Jayne Grey in her usual artistic manner. "The Yankee Consul" is the leading feature of a fine programme at La Scala. "Chu Chin Chow" pays a welcome return visit to the Kinnaird, songs from the opera being rendered by Lillie Crates and Billie Davidson; while Ramon Navarro and Alice Terry in "The Arab" are the attraction at the Palace.

Mr. Charles Macdona's No. 1 Company open their provincial tour with "St. Joan" at the Devonshire Park Theatre, EASTBOURNE. The name part is admirably taken by Miss Dorothy Holmes-Gore. At the Pier Theatre the Cabaret Players open this week under the direction of Ernest Longstaffe, with Statham Staples. The Royal Hippodrome sees the staging of a novel non-stop musical revue, "Episodes," by Mr. Jackson Owen and company. The Municipal Concerts at the Winter Gardens are supported by Gordon Munro, the Scottish bass; Dunstan Hart, baritone; Lettice Newman and Eric Richmond, entertainer; and John Davies, solo violin. The Compton Quartet Chamber Concert on Tuesday was assisted by Gilbert A. Alcock.

At the Crown, ECCLES, the Broadhead Players present "Why Men Love Women." Winifred Wayne as Violet Livingstone, an English heiress, plays the part in a pleasing manner. Gertrude Monsor as Matilda Higgins is good. Dorothy Love, May Day, and Douglas Ives in their respective characters are responsible for much fun. Philip Vallenti e is appreciated as Gerald Fielding, an English artist. Charles Brandon as Capt. Staniloff proves a typical Russian army officer. Lodge Percy depicts the Maharajah of Balore in a dignified way. John L. Moran is clever in the impersonation of Chundra Singh, a Hindu doctor.

The visit to the HALIFAX Theatre Royal of the Royal Carl Rosa Opera Company invariably provides a popular attraction. On Monday a fine rendering of "Tales of Hoffman" was given. At the Grand the revue, "There You Are, Then," is an amusing entertainment. A good cast includes Ross Warren and G. Johnson. "Tonics," a new comedy revue, at the Palace, provides many novelties, including fires and shipwrecks, and prove very popular. Jack Warman makes an excellent comedian and receives good support from Bert Arnold, their contrast in styles being extremely funny.

At the Hippodrome, HUDDERSFIELD, the Maurice Productions are presenting the musical revue, "A Week in a Night." Sammy Mayo causes great laughter by his amusing funniosities. A bevy of sixteen soubrettes charm the house with graceful dancing and good singing. Amusing business and good songs by Mabel Marks, Binnie Ash, Walter Stephens, Arletta Ravena, Dorothy Meade, W. E Matthews, and Dorothy Darlington are appreciated. Ruby Kimberley's and Jack Tully's revue, "British Made," is proving a strong attraction at the Palace. Heading the cast, Jack Herbert, with his clever business, keeps everybody in good humour. Myrtle Grove is a vocalist of considerable merit. Fred Gwyn is deservedly applauded. Marjorie Hancock and Stuart Watson win praise. Madge Waller, Harry Bloom, the Five British Maids, and the Syncopated Orchestra are popular.

"The Sport of Kings," presented by Robert Courtneidge, is going well at the LEICESTER Royal Opera House. The cast includes Lester Matthews, Paul Blackwall, Dorothy Freshwater, Marie Rignold, Clive Currie, Henry J. Corner, John Manuel, Cicely Walper, etc. George A. De Gray's Repertory Co. at the Theatre Royal present "Modern Morality" and "Forbidden Love." An excellent company includes George A. De Gray, Eric Norman, D. L. Fynn, P. Hunt-Lewis, Owen Remonde, Richard Lomax, Jack Douglas, Hilary Burleigh, Dorothea Vivian, and Etta Turner. "Broadway Jones" is creating a big success at the Palace, with Harry Piddock in the leading part as Broadway. At the Pavilion, W. H. Edwards presents a capital revue, "Brilliants of 1925." Specialities are given by Lowe and Poden, Clifton Dane, Claughton Holdsworth, Alf Edwards, Georgie Trevelyan, Vera Ellmore, Sara Edwards, the Argyles, and the Edwards Trio.

At the Hippodrome, MARGATE, the Denville Stock Co. is presenting "Bulldog Drummond." This successful company, now in the nineteenth week of their present season, are to be given a complimentary dinner and concert at the St. George's Hotel on Sunday evening, under the patronage of the Mayor and Mayoress.

At the Grand Opera House MIDDLESBROUGH, Harry Day presents the attractive revue "Ideas." Comedy and music are the outstanding features, Jack Clifford being the chief unmaker. Others who give excellent support to the show are Robert Lachlan, Dan Young, Isabel le Dillon, Hazel Elliott's "Handy Kids," and Lawrence Tiller's "Babes." At the Theatre Royal the popular Millard stock Company are presenting the sensational problem play, "The Woman Who Did Tell." At the Empire a capital show is provided by a George Carney production, a song and dance revue entitled "The Honeymoon Girl." A strong cast includes Reginald Andrews, Ralph Carter, B. Rex, Daisy May, Sibyl Jarrett, and Barbara Babington.

Full of good comedy and tuneful music, "Going Up" is drawing good houses at the New, NORTHAMPTON. Ivy Close cleverly carries her film fame into musical comedy and as Grace Douglas wins well-merited applause. R. Barrett-Lennard has the burden of most of the comedy and keeps his audience in a state of continual merriment. Extremely funny, too, is the acting of Stanley Browne, as Sam Robinson, the air mechanic. A dainty dancer is Winifred Simeons, and Gladys Francis also deserves special mention. Included in the all-round good company are Toni de Lungo, Arthur Stanley, C. Boffery Cole, Rex Rodgers, Paul Chalfont, Jack Kay, Claudia Guillot, etc. Mr. J Wells-Knight is the musical director. At the Opera House, "The Eternal Spring" is the attraction, and Basil Gill, supported by a well-chosen company, draw keen appreciation from large audiences.

At the New Theatre, OXFORD, Violet Vanbrugh, with her daughter, Prudence Vanbrugh, is appearing in two new plays, "The Letter of the Law" and "Jitta's Atonement." In "The Letter of the Law" Violet Vanbrugh has a part as Edith Ogilvy which suits her admirably. The gentle and persuasive touches which she gives to the character speedily win sympathy. As Cynthia Ogilvy, Prudence Vanbrugh plays a difficult rôle with distinction. An outstanding success is the character portrait of Cora (Lady Rocke) presented by Leah Bateman, whose acting of a repulsive old shrew was a triumph. Tom Shelford, an old friend, gave a finished and natural rendering of Sir Simon Mallory, whilst Leslie Perrins was breezy as the dissolute Guy Dissington. The cast all round achieved success. The tour is under the direction of the Daniel Mayer Company.

At the Theatre Royal, PORTSMOUTH, are Nora Johnston and her London Co. in Maeterlinck's musical fantasy, "The Blue Bird," the cast including Connie Ediss, Patricia Hayes, Phyllis Jay, and Ernest Hendrie. At the King's, T. Elder Hearn's revue, "Cheerio," is the attraction. The cast includes Murray Leslie, Joe Lee, Irene O'Dare, Regent Band, and the Whizz Bang Girls. On Friday a flying matinee from the Garrick Theatre brings Ivor Novello and the entire London Co. in "Old Heidelberg." At the Hippodrome Albert De Courville presents "Wonders." The cast includes Jos Alexandre, Nita Croit, Walter Bird, George Spry, Alice Waldie, the Wondor Girls, Leslie Crowther, and the Coney Island Band. At the Coliseum the Six Brothers Luck present "Forbidden Fruit," the cast including Edgar Cooke, Anna Hornby, Ernie Bee, Mabeile Thorne, Virginia Davis, and Lloyd Victor; whilst variety by Lee Talbot, novelty whistler, and Alphonso, equilibrist, completes.

The D'Oyly Carte Opera Co. are appearing in Gilbert and Sullivan operas at the PRESTON Empire. A warm welcome was accorded to the company, which includes Bernard Manning, Leo Darnton, Frank Steward, Hilton Layland, Dorice Cullerne and Winifred Williamson. There is, as usual, a strong chorus, and everything connected with the productions, "The Mikado," "The Yeoman of the Guard," and "H.M.S. Pinafore," which are in this week's repertoire, is first class. Hilton Layland made an ideal Pooh-Bah and Messrs. Munning, Darnton, and Steward were deservedly popular in their respective parts of "The Mikado," Nanki-Po and Ko-Ko. Yum-Yum found a capable representative in Miss Cullerne, and Miss Williamson scored a great success as Katisha. The Great Carmo, with a powerful company, occupies the boards of the Hippodrome. It is a big show, with a great collection of lions, leopards, tigers, bears and elephants, all of which are requisitioned in the wonderful magical performances.

A first-class variety company, in which Dorothy Ward and Shaun Glenville are "starring," is at the Theatre Royal, ROCHDALE, this week. Other attractions are: Lawrence Tiller's Dorothy Dots; Henry Bekker, musical humorist; Mdlle. Cameo, poseuse; Lee and Hesketh, in a "vaudeville cocktail"; and Ara and Zetta, acrobatic and trick cyclists. At the Royal Hippodrome Mr. George Sax is presenting the revue "Sixes and Sevens" twice nightly, with Jimmie Pullin, Jack Fields, and Nora Dale as the principals. The varieties at the Empire Hall are being presented twice nightly by Victoria in a globe-walking act.

At the SALFORD Palace Eddie Emerson is appearing in "Don't Go Away." The cast includes Dolce Cariello, Arthur Kingsley, Gordon James, Billie Norman, Jack Cockrane, Teddy Boulter, and Fred Wilber, with specialities by the Georgina Quartette and the 12 Estella Girls. At the Royal Hippodrome the Broadhead Players present two plays, "Maid of the Mill" and "A Daughter of Babylon," featuring Paul Neville, Terry Davies, Stanley Marsh, and Ethel Bracewell.

The Palace, SALISBURY, is presenting J. Bannister Howard's principal company in "The Rat." The cast includes Misses Marjorie Cecil, Molloy Williams, Ida Long, etc., etc., and Messrs. Roy Raymond, Royce Milton, Guy Preston, and George Chamberlain. The play is splendidly staged and dressed, and the production reflects the greatest credit on all concerned.

At the Opera House, SCARBORO', Rimington West-Symes, in association with Oswald Skilbeck, presents the romantic comedy, "The Little Minister." The company includes William Freshman, Fred Emery, W. A. Mackersy, Alfred Atkins, Gordon Macintosh, Frank Snell, R. Halliday Mason, Chas. Beckwith, David Donaldson, Frances Ross-Campbell, Kilda Macleod, and Miss May Ashley, and Miss Winnie Crichton, who plays Lady Babbie.

At the Palladium, SOUTHPORT, the attraction this week is Albert De Courville's "The Whirlwind of 1925." The cast includes Harry Barrett, Clara Baugh, Joan Culver, Harold Martyn, Charles Hersee, Mabel Palmer, De Vere and Welto, and "The Whirlwind" Girls. At the Pavilion a new revue is being produced, entitled "What'll I Do?" The artists are: Mack Rivers, Eddie Walker, Betty Bruce, Belle Isobel, Victor Leopold, Morlais Male Quartette, Fred C. Byron, Joe Conroy, Zena Langue, and 16 "What'll I Do?" Girls.

The celebrated O'Mara Opera Co. is appearing at the Theatre Royal, STOCKPORT, in a repertoire of operas; and at the Hippodrome is a comedy revue, "Jazz Land," presented by Joe Morrison.

At the Theatre Royal, TORQUAY, a very attractive booking has been arranged for this week in Miss Ethel Irving, who is reviving "East Lynne"; she is assisted by Miss Marion Fawcett and Messrs. Tristan Rawson, William Pringle, and Garry Marsh. The Pavilion management (Mr. C. G. Price) have also secured a fine attraction in "Richard Lovelace," presented by Mr. Gerald Lawrence and Miss Madge Compton.

Sir John Martin Harvey met with a warm reception when he opened a week's engagement at the Empire Theatre, SUNDERLAND, on Monday night. During the week the plays performed have been "A Cigarette Maker's Romance," "David Garrick," "The Only Way," and "The Burgomaster of Stilemonde." Lady Harvey played leading lady to Sir Martin in the different productions, and the supporting company is composed of first-class actors and actresses. "What Oh!" a nautical revue, held the boards at the Theatre Royal. The company engaged included Tom Burton, Monsieur Somonoff, the Adelaid Trio, Every and Phyllis, the Fordyce Sisters, Josie Castelle, Syd Hughes, Fred Le Roy, Sylvona's Four Rockets, Evanoff's troupe of Russian dancers, and the ten "What Ho!" Girls. Vaudeville at the King's Theatre has been supplied by Aspden and Upstone in a picturesque musical scena, and Agar and Young in burlesque frivolities. The principal picture shown has been "Wanderer of the Wasteland." At the Avenue Theatre pictures have been supplemented by turns by the Brothers Lloyd, song and dance artists, and Jim Nolan, comedian.

At the Empire, WEST HARTLEPOOL, Harry Day presents "Events." The cast includes Kitty Colyer, Jimmy Leslie, Joseph Victor, Walter Newman, and Budd and Hartley. The Royal Porth Octette is also in the company. Frank H. Fortescue's company is at the Palace. "One Night in Paris" is to be seen the first half of the week, and "Ruined Lives" the second. In the cast are Paul Lorraine, Lauderdale Becket, Lawson Frasier, Louis Nanton, Ralph Richards, Tom Mackay, Tom Lates, Lala Price, Gradys Brittan, Yvette Darveil, and Jennie Hayden. The Grand Imperial Stage Circus is at the Grand.

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At the Royal, YORK, considerable interest is being created in the reappearance of Messrs. Macdonald and Young's company in "Katinka." In the title rôle Miss Betty Hayman is an outstanding figure; her acting and singing are delightful. Mr. Hugh Ormond uses his fine tenor voice with great effect as Ivan Dimitri, and gives an artistic impersonation throughout. Mr. Norman Greene's Boris Stragoff was an excellent character study. Mr. Fred Colley as Thaddeus T. Hopper, was an excellent comedian. Miss Marguerito Hickey excelled in the popular part of Mrs. Hopper, singing and dancing alike in first-class style. As M. Knopp, the Frenchman, Mr. Bardy Russell was aptly placed, and took the fullest advantage of his many opportunities, the result being a genuinely funny performance.

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

Autres Mondes, Autres Mœurs—Yesterday Don't Matter, To-morrow Never Comes!—Good Things Ahead—"Spinning" the Nonconformist Conscience—"Gambling" by Machinery—Easter Fairs—The Walsall Result.

Not the least obscure in the busy ranks of London's showmen is worthy Master Rollaston—a man of shrewd ideas and of practical theories—unless I am mistaken. Moreover, he is a showman who, living wholly in the present, would have his fellows, and his and their mentors, do likewise. Yea! by "George," I and for that there will be many to applaud, to eagerly endorse his view, with some such observation as "That's the stuff!"

'Tis well enough in its way, and I will not seek to question whether the altogether estimable George is right or otherwise. We live in advanced times, and for all that I had not previously suspected showmen as a body of even being abreast of such times; it seems, or so some of their number would have me believe, that they are not only so, but also a goodish step ahead of them into the bargain.

By good Master Rollaston I am honoured more than is, perhaps, my due, for to "The Caravanner" he writes, with both fervour and emphasis, with the kindly object of gently but firmly guiding our pen and footsteps out of the "wrong" paths, into which they have all unwittingly strayed, and of leading them into the "right" paths—the avenues of goodwill, of peace, and, let us hope—although Mr. Rollaston omitted to mention it—of "plenty" also! Very amiable and sweet-sounding is this advice that my anxious correspondent would bestow upon us. Nay, I go further than that, for it is long odds to a bristly cokernut that "your humble" will profit largely by it, and he would be the very last to wish to rob the genial George Rollaston of his due share of the credit for having proved instrumental in causing "The Caravanner" to profit either the show community as a whole or himself, or both, by heeding those words of wisdom.

Since it is so decreed, my pen must no longer be propelled in retrospective channels. I am to "live in the present," to look ahead, and what not; and all because good Master Rollaston, on behalf of the showmen of London Town and certain other unimaginative souls—to wit, Messrs. Manning, Farr, and Clarkson—who in the goodness of their hearts have sent me a sermon on the error of my ways from some fair ground of East Anglia, do not take as kindly as I should wish them to do to my efforts to revive for them an occasional glimpse of the past. Now you can assist a Scotsman in his efforts to recover his coin from a penny-in-the-slot machine, and, peradventure, he will thank you for your trouble; likewise, you may stand an Irishman a nodrishing glass at St. James's Gate, or tell stories of the ancient marines in Wales with impunity, but it is a very different matter from spring "revivals" upon a London showman. That which might go well enough in Leeds or Bradford, Bristol or "Brum," isn't worth two cents in our enlightened Capital. In fact, "they won't stand for it."

"Give us something fresh," say my taskmasters. "We read all about Sanger in 'Lloyds' and 'The News of the World' long ago." There's candour for you, messmates. Could mortal man say fairer? Shiver my timbers, no! And so, because the erstwhile editor of "Lloyds" had the temerity to publish news of Sanger years ago I may not shed further light upon that remarkable career, or beguile my readers with fresh and unfamiliar reminiscences of the old-time showmen in the present. The year of Trafalgar was long ago, but year by year the story is recapitulated, in part, in a fresh guise. So, too, with the stories of Cawnpore, Mafeking, Neuve Chapelle, and innumerable foundations of History. I am no slave to tradition, yet I have but little tolerance for those whose patience is scant for the glories of the past. In the days of my youth, when I traversed the "Street of Adventure" in a "tile and frock," the "Hebe" of the age was wont to acknowledge my request for the "morning cordial" with a polite "right-o!" but the rate of evolution is such that, nowadays, the term has developed into "right-Ho!"

But of the dim past it is never safe to take too much for granted. Tradition is not necessarily accurate, as is evidenced by the fact that although the great Duke of Wellington publicly denied that he ever employed the familiar phrase "Up, Guards, and at 'em" at Waterloo, tradition obstinately and consistently continues to attribute its authorship to him. But times have certainly changed, and, thus exhorted to move with the times, as it were, I have no alternative, as an obedient scribe, but to "move with them," that the displeasure even of a small section of my showmen readers be automatically converted into joyful acclamation.

If in keeping my vision ever to the fore I come to lose the knack of looking backward at whiles, and thereby incur the displeasure of another section of readers who revel in stories of the past, the blame must be laid at the door of "A London Showman"—of the redoubtable "George," aforementioned. The business of journalism is often a weary one—the task of attempting to please each and every reader is altogether futile; this much is a foregone conclusion. In order to appease the wrath of a section of my futuristic readers I will defer for the time being many an absorbing story of ye olden tyme in order to discourse upon topics of the day, the morrow, and the morning after, and lest other readers who eagerly look for and peruse with avidity the roseate yarns of yesterday, and the day before, and the day before that, be tempted to take umbrage at such a surrender to the line of least resistance, I gladly promise them that the series shall be resumed at no very distant date, when, belike, "A London Showman" will have so far forgotten his grievance as to fancy "The Caravanner" a very fine fellow. By this means everybody will be happy. Sweet, indeed, are the uses of compromise!

In due season, I will relate in these columns, for the interest and edification of the great majority of our readers, some extremely illuminating and vastly entertaining stories of old-time shows and showfolk, among them, to whet your curiosity, glimpses of the amusements at fairs from the Middle Ages down to comparatively recent times. I will tell you of Banks and his learned horse; of "Bardlemy," in the days of the Merrie Monarch; of the first Punch and Judy; of the origin of Hocus-Pocus; of a once celebrated Turkish rope dancer; of Barbara Vanbeck, the bearded woman; of the Strolling Players of old; of old Pepys and the monkeye; of Poliohinella; of Jacob Hall, the rope dancer; Richardson, the fire-eater; the Cheshire Dwarf; the Irish Giant; Joseph Clarke, the posturer; William Phillips, the zany; Bill Stokes, the vaulter; Penkethman and Doggett, the comedians; Clinch, the whistler; Simpson, the gymnast; "Lady Mary"; Powell and Crawley, the puppet showmen; Miles's Music Booth; Mrs. Horton, the actress; the shows of Bullock, and Leigh, and of Pack; of Woodward, the comedian; of Boheme, the mummer; and of one "Teddy-dol," the gingerbread vendor.

I will tell you some rum things of and concerning the old-time play-acting booths of Lee and Harper, Rayner and Pullen, Cibber and Hippisley; and the novelist and impresario, Fielding; of the showman, Yeates; of Fawkes, the conjuror; of Mrs. Pritchard, the tragedienne; of the miming booths of Hallam, Griffin, Ryan, Laguerre, and Heidegger; of the great Hogarth and the fair ground; of Cadman, the flying man; and Violante, the beautiful rope dancer; of Pan; and the Oronutu Savage; of the Corsican Fairy; of Perry's Beast Show; of Riobiscay and the Double Cow; of David Garrick and the Fair; of Mermaids; of the Yates', of dwarfs and giants; of the Female Samson; of riots; of Ballard's animal comedians; of Evans, the wire-walker; Shuter, the mirth maker; Bisset, the animal trainer; Roger Smith, the bell player; "Cat Harris" and the mechanical singing birds; Pidcock's Menagerie; Breslau, the conjuror; Rossignol's performing birds; and Gaetano, the bird imitator; Bonan, the juggler; Ambroise, the showman; the dancing serpents; Hall's Museum; Flockton, the marionette merchant; Lane, the legerdermainist; Baker's Theatre; O'Brien, the Irish giant; Joel Tarvey and Lewis Owen; the clever clowns; Kelham Whiteland, the dwarf; Lady Holland's "Mob"; Miss Morgan, the midget; the wonderful rams; Gyngell, the illusionist; Jobson, the puppet showman; Abraham Saunders; and Miss Biffin; Philip Astley; and Miles; and Polito's menageries.

I will recall many a forgotten memory of Edmund Kean; of Scowton's and Richardson's Theatres, and Saunders' Circus, as well as of such once eminent personalities and shows as Belzoni; the Carey family; Oxberry, the comedian; James Wallack; Josephine Girardelli, the female Salamander; James England, the flying pieman; Samuel Paap, the Dutch dwarf; Madame Gobert, the athlete; Cartlich, the original Mazeppa; Barnes, the pantaloon; Nelson Lee; Cooke's Circus; the showman, Maughan; Miss Hipson, the fat girl; Lydia Walpole, the dwarf; the Persian giant, and the fair Circassian; Atkins' Menagerie; the mare with seven feet; Samwell's theatrical booth; Brown's Theatre of Arts; William White, the fat boy; Elizabeth Stock, the giantess; Chappell and Pikes' mumming shows; the spotted boy; Gouffe, the man-monkey; De Berar's "Phantasmagoria"; Wombwell's "Bonassus"; the lion fight at Warwick; Hilton's Menagerie; Paul Herring, Newman, Allen, and Crowther, Charles Freer, Fox Cooper, and the Boajeamane; Reed's Theatre; Hales, the Norfolk giant; Abbott's play-acting booth, Charlie Keith, the clown; Macomo, the lion tamer; Macarthy and the Lions; Lorenzo and the tigress; Fairgrieve's Menagerie; the "World's Fair" at Bayswater; and a thousand diverting memories besides. All in due course. And as they say across the water, "What do you know about that," Mr. London Showman?

The recent spinner case in Manchester continues to be the principal topic of the day among Northern showmen. The problem of these games, vexed as it is, bids fair also to prove interminable. All objections to amusements of this nature are purely puritanical, and such a spirit should not be permitted to stand indefinitely in the path of the people's harmless enjoyment. The "popularity of these "spinner" games is undoubted, and the fact that they have taken such a hold upon the affections of the fair-going public surely indicates that interfering authority or acquiescent authority, they have come to stay. If these games were operated by gangs of rogues and vagabonds, there would be room for official intervention; but they are not. The great number of really well-equipped "spinners" up and down the country are controlled and managed without exception by conscientious, hard-working, and square-dealing showmen and showwomen, whose own particular code of honour demands that in all dealings with their patrons they shall "play the game." Because they do play the game and play it cleanly and fairly, often to the too liberal advantage of the punters, the spinner proprietors, who have in most cases invested a deal of hard-earned money in these games and their equipment, deserve every possible support and encouragement in their battle with the Nonconformist conscience which, if it possessed the power, would yet reduce what is left of Merrie England to a level of unrelieved dullness and dreadful dreariness. "The Caravanner" is with the spinner merchants heart and soul—pen and all! Theirs is a just cause, and in resisting the mischievous encroachments of busybodies and would-be kill-joys, they are fighting to win. More power to their elbow!

In Scotland the showmen owe a deep debt of gratitude to their champions, Messrs. Sam Stott, Harry Dawson, and Tommy Browne, for their unsparing and always vigorous efforts on their behalf to secure the amendment of the preposterous Mechanical Games (Scotland) Act. Never for one instant have their efforts relaxed, and, as it has done before, the bulldog determination of the Scot is here again proving a wonderfully effective instrument. The laddies ha' battled doubly in an unco' dour struggle, but it looks as though the end of the lane was in sight.

The text of the short Bill to amend the Gaming Machines (Scotland) Act, 1917, has just been published, and consists of the following clauses:—

1. The following subsection shall be inserted in the Gaming Machines (Scotland) Act, 1917, immediately after subsection (2) of section one thereof.

(3) This section shall not apply to the use of any machine or mechanical contrivance for the purpose aforesaid if the game, sport, hazard, or competition for the purpose of which it is used is substantially a game of skill.

2. This Act may be cited as the Gaming Machines (Scotland) Act, 1917, Amendment Act, 1925.

The Bill is presented by Sir Samuel Chapman, and has the support of Mr. Kidd, Mr. Mitchell, Captain Wedgwood Benn, Mr. A. Skelton, Mr. Thomas Kennedy, Mr. Robert MacDonald, Mr. Robertson, and Mr. Ford.

Commenting on the recent Kelvin Hall raid and the futility of the legislative restrictions upon Scottish mechanical games, the "Glasgow Herald" convincingly reviews the subject in a leading article devoted to the "iniquity" of "gambling by machinery." From it I quote the following extracts, which will, no doubt, prove of considerable interest to our readers:—

"We have had occasion recently to call public attention more than once to the anomalies of our law in regard to gaming. A bookmaker, for instance, may open an office for betting by correspondence, but not for ready money. Two persons may bet in a house, but woe betide one of them if he happens to be the owner or occupier. Lots may be cast for a work of art, under certain circumstances, but rafflers of pieces of finery at a church bazaar are liable to be cast into prison as rogues and vagabonds. And until recently it was deemed lawful in Scotland—as it still is in England—to present prizes for competition at some sport, game, or pursuit, such as billiards, rifle shooting, bowls, skittles, or even 'Aunt Sally.'

"But in the year 1917 there found its way into the Statute Book a very short Act of Parliament with a very long name, 'the result of which,' as the legal gentleman in 'Little Dorrit' observed, 'it would be difficult indeed to estimate.' It is called 'An Act to prohibit the use in shops and other places in Scotland of certain machines or mechanical contrivances by the operation of which prizes or stakes in money or kind are won or lost by people resorting to such places'; but the title is in reality more restricted than the enacting clauses, which apply to all places, whether enclosed or not, forbidding the use of any mechanical contrivance whatever for sport, hazard, or competition for a prize, and that whether the mechanical contrivance operates automatically or not. It matters not, therefore, whether the competition be a game of skill or blind chance, if a prize is to be won, you may not use any 'mechanical contrivance'—say a golf club, a pair of skates, or a chess board—in any place in the whole of broad Scotland.

"It is said that we owe this fantastic specimen of kill-joy legislation to the importunate efforts of the Glasgow Corporation, incensed at their failure to obtain a conviction in the year 1914 against the keeper of an ice-cream shop. A full Bench of the High Court of Justiciary decided that a game of skill could not be regarded as a lottery or a hazard, one of the learned judges having the temerity to express the robust opinion that the Glasgow police might be better employed than in interfering with harmless amusements. Consequently this statute was framed and passed, and vigorously enforced against owners and occupiers of shops. In December of last year, however, the Corporation, calmly ignoring the law which they had so clamantly demanded, proceeded to let off spaces in the Kelvin Hall for the Christmas and New Year Holidays Carnival to some two dozen showmen at least, where they might invite all visitors to compete for prizes by the use of gaming machines of various kinds. As the inevitable result, an irreverent and much-amused public have now witnessed the unedifying spectacle of the Town Council of Glasgow being haled as transgressors before the Sheriff Court of Lanarkshire and fined £20.

"Not only so, but all the exhibitors, who had been duly licensed by the magistrates, and had paid good money to be allowed to exercise their calling, after explaining the nature of the contrivances which they intended to display, together with the manager of the hall, were subjected to a like indignity. Indeed, the only officials who escaped scot-free seemed to have been officers of police, male and female, who—doubtless to make quite certain that the law was being infringed—themselves turned handles and pressed levers to their hearts' content, walking off not infrequently with prizes in kind—a box of chocolates, a 'cupid doll,' or a toy balloon.

"The whole affair, farcical as it may seem, is not without its serious side. Why should the harmless amusements and recreations of holidaymakers, innocent and lawful south of the Tweed, be deemed criminal offences in Scotland? Doubtless the statute of 1917 was well intended, but even its once-fervent promoters, who have now so openly defied its provisions, must acknowledge that it presents rather a ridiculous appearance, calculated to bring into disrepute the efforts of those who desire to see the real evils of betting and gambling dealt with in a broad spirit by sensible legislation, applicable to the United Kingdom."

I give below a list of the principal Easter Holiday Fairs, together with the lessees in each instance:

Ashton, Lancs.	Corporation
Barnsley, Yorks.	Corporation
Blackburn, Lancs.	Corporation
Blackheath, London,	L.C.C.
Carlisle, Cumberland	Corporation
Exeter, Devon	E. Hill & Son
Goole, Yorks.	Harniess Bros.
Huddersfield, Yorks.	Corporation
Hampstead Heath, London	L.C.C.
Holywell	Simons & Greatorex
Neath, Glam.	Corporation
Norwich, Norfolk	Corporation
Queen's Drive, Liverpool	F. Berry
Queen's Road, Manchester	J. Collins
Rothwell, Yorks.	Harniess Bros.
Swansea, Victoria Park	Corporation
Seaforth, Liverpool	G. & F. Wallis
Shipley, Yorks.	W. H. Marshall
Trafford Road, Salford	J. Collins
Wanstead Flats, Essex	L.C.C.
Wolverhampton, Staffs.	P. Collins
Walsall, Staffs.	P. Collins
Wormwood Scrubs	L.C.C.
Welsh Harp, Hendon	W. Beach
Old Deer Park, Richmond	S. Jones
Seaton Carew, Northumb.	Sam Crow
Lickey Hills, Birmingham	P. Collins

Among forthcoming fair fixtures, showmen should note the following:—

Luton Fair	Mar. 19
Auction Sale, Skegness	Mar. 19
Dalkeith Fair, Scotland	Mar. 19
Eccles Fair, Lancs.	Mar. 20
Heywood Mid-Lent Fair	Mar. 20
Stamford Fair, Lincs.	Mar. 23
Laurencekirk Fair, Scotland	Mar. 25
Falkirk Fair, Scotland	Mar. 27
Luton Spring Fair	Mar. 27
Clitheroe Fair, Lancs.	Mar. 27
Halifax Spring Fair, Yorks.	Mar. 27
Lower Broughton Fair	Mar. 27
Varsity Boat Race	Mar. 28

Councillor Pat Collins attributes the failure of Dr. T. J. Macnamara, the Liberal candidate at the recent Walsall by-election, to the lack of adequate motor transport, and deplores the fact that Showland did not rally to Dr. Macnamara's support with anything like the number of motor vehicles that they furnished for Mr. Collins's last two campaigns. The omission is probably explained by the fact that it was not made sufficiently clear to Showland that Dr. "Mac" had pledged himself, if returned, to very closely safeguard the showmen's interests in the House of Commons. This is something of a misfortune, since by his defeat at Walsall showmen all over the country have missed the services of a strikingly able Parliamentary representative, for Dr. "Mac" is not only a "man's man," but a fine Parliamentarian into the bargain. He is a prince of good sorts, too, whom I have been privileged to meet at many a dinner and other function. A brilliant speaker and a keen wit, he would have most capably filled the present breach. It is to be feared, however, that, like "Pat," the genial Doctor has suffered for his Liberal principles. I well remember "Mac" on the occasion of a dinner at the Savoy, when he was at the Admiralty a few years since, obliging the company, which consisted of a party of bluejackets and marines, all of them heroes of Zeebrugge and Jutland, with a really rollicking, nautical song, rendered in a resonant baritone voice which provoked the Tars to frenzied enthusiasm, and my good friend Commander Oliver Locker-Lampson, of the famous Russian armoured car squadron, to roars of unrestrained mirth.

Brisk business was the order of the day when Uppingham Fair opened on Monday last, and there was a nice attendance of shows, most of them looking refreshingly spick and span after their winter's overhaul and repainting. The Scots Brigade, I learn, did well at Cumnock, and they should be fiddling nicely at Penicuik, which opened yesterday. Let us hope the weather will be kind, and that early business indications will promise well for the big fixtures at Laurencekirk and Falkirk, and Paisley later. The Lancashire lads are busy at Gorton and Stockport, Edge Lane, Liverpool, and Radcliffe, and the reports which reach me go to show that the 1925 season has opened "none so badly." May the good work proceed! Down in the West, where they know how to play the sort of football that collars the silver trophies, things are getting busy, and future business promises exceedingly well in the fair domain of Marshall's Hills, Charlies's Heals, and Devey's Ways. Good luck and good cheer to 'em all, and here's to an early meeting in old Bristol town. And that, ladies and gentlemen, concludes our little entertainment for this week. Thanking you, one and all, for your kind attention. Can you beat it!

GERVASE ELWES FUND DINNER.

The annual dinner of the Gervase Elwes Fund for Musicians will take place at the New Princes Galleries, Piccadilly, on Tuesday, March 31. The chair will be taken by Sir Henry A. McCardie, and the speakers will include Sir Landon Ronald, Sir Henry Newbolt, Lady Maud Warrender, and Mr. W. H. Leslie. Miss Beatrice Harrison and the English Singers will provide music. The price of dinner tickets, including the concert, is 15s. 6d., and these can be obtained from the offices of the Fund at 5, John-street, Bedford-row.

Mr. T. Alfred Bell, the well-known English organist, is now in London, and is expected to give a recital shortly.

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ON WITH THE NEW!

That bright, sunshiny weather of last week-end worked wonders! Whilst the sterner sex discarded their overcoats, the weaker (sic) sex marched into their favourite stores and emerged in stunning new Spring outfits. And (which is even more important) umpteen artists marched into the House of Hits for our new season's winners. We might add that these are VERY stunning. Everybody had that "Spring feeling," and it was just as natural for our friends of the profession to come to us and secure their fine-weather hits, as to discard the symbolic signs of winter!

ONLY HUMAN!

Of course you've heard the story about the very busy business man who received a present and left it lying unopened for six whole months on his desk!

How different from the stories countless performers could tell of how eagerly they await the arrival of our latest winners, and of how the wrapper is off almost before the door has closed on the postman!

For after all, it is only human to take an intense delight in "something new," a delight which increases ten-fold when that "something" comes from the House of Feldman. A batch of our newest stormers is the very best present an artist can give himself—he is certain of getting "the goods!"

CONCERTINA EXPERT.

Gloriana, who is undoubtedly one of the greatest lady exponents of concertina playing, has been scoring heavily in the North with many Feldman hits, a special success being "A Smile Will Go a Long, Long Way." This talented artist has now added "After the Storm," and "California" to her brilliant act.

* * *

"WONDERFULLY BIG."

Claughton Holdsworth, the popular and well-known baritone, who is appearing in "Brilliants," recently produced our beautiful ballad, "One Million Times a Day," at Oldham. He reports that it has gone "wonderfully big," and announces his intention of Feldmanising stronger than ever in the future.

* * *

S. W. WYNDHAM.

This popular comedian re-opens on the Gulliver Tour, following his wonderful success in Australia, and will introduce and feature our smashing new comedy hit, "Won't Go." The lyric of this great winner comes from the facile pen of Harry Castling, who also wrote "Turned Up," last season's big comedy sensation, and the catchy melody is the composition of J. A. Tunbridge. "Won't Go" is simply enormous, and Mr. Wyndham has, indeed, found a priceless gem of comedy. Readers are advised *to watch this number!*

* * *

IN HOLLAND.

The clever Dennis Bros. and Deane are at present in Holland, where they are treating the natives to their smart "ragtime at the piano" act. Last week they wrote us from the Eden Variete Theater, Amsterdam, to report their big success with "California, Here I Come," "I Want 'Em Wild, Weak, Warm and Willing," and "Give Over." They add: "We have been on a tour of all the best halls since October last, and every Feldman number has made a decided hit."

THE SEASON'S SMASHING HITS

AFTER THE STORM

JEALOUS

ONE MILLION TIMES A DAY

LET ME BE THE FIRST
TO KISS YOU GOOD-MORNING

I'VE GOT A FEELING FOR OPHELIA

LET IT RAIN

WHERE'S MY SWEETIE HIDING?

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FELDMANISMS FROM EVERYWHERE.

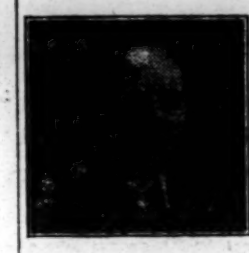
ANOTHER HIT.

Charming Dorothy Meade, who is one of the shining stars in Sam Mayo's "A Week in a Night" revue, recently produced "One Million Times a Day," and "I've Got a Feeling for Ophelia." And both numbers were instantaneous successes! Now Miss Meade has added a third Feldman hit to her repertoire, this being "You Left Me Out in the Rain," a number which promises to be a live-wire winner.

* * *

FRED SPENCER.

Here you see that inimitable comedian, Fred Spencer, who created a sensation in the second edition of "Aladdin" at the Theatre Royal, Bristol, last week, with our comedy hit, "I Love Kids." The Bristol Press, which is unanimous in its praise for this clever comedian, describes how Fred Spencer as Widow Twankey, introduced the audience to "I Love Kids," and how, in a few minutes, everybody had picked up the refrain and was "roaring out the chorus" of that spanking number. Mr. Spencer sure does know how to put the winners over.



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THOSE WHO CALLED.

Among last week's famous visitors to the Feldman building were Dorothy Ward, who has been scoring tremendous triumphs in the London Hippodrome panto. with "California" and other successes; Aileen Stanley, who is Feldmanising in the Piccadilly Cabaret, and who is famed in America as the "Phonograph Girl"; Dorothy Leigh, one of the Scottish panto. stars; Shirley Kellogg; and that popular duo, Layton and Johnstone. Needless to say they all expressed keen delight with our latest stormers.

* * *

ENORMOUS!

That very talented duo, Billy and Doris Harley, recently produced our new number, "Moon of Wai-Ki-Ki," at Leicester, and are delighted with its reception. "It was enormous," writes Billy Hailey. The popular pair are also taking up "Please," another irresistible winner.

FAMOUS BANDS.

The famous Savoy-Orpheans and Savoy-Havana Bands, who scored yet another triumph at Queen's Hall on Tuesday evening last, are consistent Feldmanists. Under the able conductorship of Debroy Somers and Ramon Newton respectively, the above-named Bands are now featuring and broadcasting those smashing Feldman winners, "In Shadowland," "Dream Maker of Japan," "Where's My Sweetie Hiding," "You Flew Away From The Nest," "Me Neenyah," "Honolulu Moon" and "The Savoy Stars and Stripes Medley."

It is needless for us to add that their masterly renderings are affording keen delight nightly to thousands of listeners-in.

ENCORED NIGHTLY.

One of the many bright attractions in A. E. Miles and Alice Maude's popular "Marguerite" revue, the Manhattan Jazz Band is making splendid features of "After the Storm," "California, Here I Come," and "I'm Gonna Bring a Watermelon." This tuneful band is encored nightly for its fine renderings of our three great winners. Alice Maude, another leading light in "Marguerite," is scoring heavily with "Midnight Rose," and hopes to produce some of our latest hits in the near future.

FELDMANISM—*EVERYBODY'S INSPIRATION!*

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